

*Editors Kristof Fenyvesi & Takumi Yada*

# **A whole-school intervention framework for enhancing social and emotional skills in secondary schools through arts-integrated practices**

**Research report from the REIMAGINED project**



**Reports and Working Papers**  
Finnish Institute for Educational Research (FIER)



UNIVERSITY OF JYVÄSKYLÄ  
FINNISH INSTITUTE FOR  
EDUCATIONAL RESEARCH

Finnish Institute for Educational Research  
Reports and Working Papers 3

# A whole-school intervention framework for enhancing social and emotional skills in secondary schools through arts-integrated practices

Research report from the REIMAGINED project

Kristof Fenyvesi & Takumi Yada (Eds.)

**Authors:**

Takumi Yada, Kristof Fenyvesi,  
Matias Mäki-Kuutti, Orsolya Tuba,  
Ioanna Papadopoulou, Despoina Gligori,  
Vassilis Mitropoulos, Elisa Carboni,  
Valentina Ciarpaglini, Dóra Vera Halász,  
Virág Suhajda



UNIVERSITY OF JYVÄSKYLÄ  
FINNISH INSTITUTE FOR  
EDUCATIONAL RESEARCH

## FINNISH INSTITUTE FOR EDUCATIONAL RESEARCH

The Finnish Institute for Educational Research (FIER) is a multidisciplinary centre for educational research, assessment, and development, based at the University of Jyväskylä, Finland. Its vast research experience, wide-ranging fields of study, and multidisciplinary approach – together with a significant body of researchers and publication volume – make the FIER a nationally unique and an internationally significant unit of educational research.

## INTRODUCTION TO THE PUBLICATION

The 21st century demands a shift towards social and emotional education (SEE). The REIMAGINED project's report provides an intervention framework that addresses training needs, assesses students' needs, emphasizes interactive learning, and develops a school-wide action plan. Finland, Greece, Hungary, and Italy were involved. To explore the SEE needs, 85 teachers answered the survey, and 48 educational professionals and 45 students participated in focus group interviews.



Co-funded by the  
Erasmus+ Programme  
of the European Union



**act:onaid**  
για έναν κόσμο πιο δίκαιο

**ΙΕΠ** ΙΝΣΤΙΤΟΥΤΟ  
ΕΚΠΑΙΔΕΥΤΙΚΗΣ  
ΠΟΛΙΤΙΚΗΣ



Finnish Institute for Educational Research  
Reports and Working Papers 3  
ISSN 2954-1344

ISBN 978-951-39-9653-6 (PDF)

Permanent link to this publication: <http://urn.fi/URN:ISBN:978-951-39-9653-6>

DOI: <https://doi.org/10.17011/kti-rt/3>

© Authors and Finnish Institute for Educational Research  
This publication is licensed under CC BY-NC 4.0  
Cover: Martti Minkkinen

Jyväskylä 2023

## FIGURES

Figure 1	The relationships between teacher social emotional competence and their teaching practices (Yodar, 2014).....	10
Figure 2	STEAM workshops organised by ILE. ....	21
Figure 3	Warka Tower modelling by student teachers in JYU. ....	21
Figure 4	The Big Five Model – Skills area (OECD, n.d.).....	34
Figure 5	Teachers’ social emotional teaching practice in each country.....	46
Figure 6	Teachers’ social emotional competence in each country.....	47
Figure 7	The steps of the collaborative process. ....	64
Figure 8	Autobiographical methodologies .....	70

## TABLES

Table 1	Instructional teaching practices derived from teachers’ social emotional competence (Yodar, 2014) .....	14
Table 2	Means (M), standard deviations (SD) of the teachers’ social emotional teaching practice and competences.....	41
Table 3	Means (M), standard deviations (SD) and pairwise comparisons of the teachers’ social emotional teaching practice. ....	46
Table 4	Means (M), standard deviations (SD) and pairwise comparisons of the teachers’ social emotional teaching competence.....	47
Table 5	Key terms for teachers’ training needs for SEE .....	58

# CONTENTS

Contents .....	4
1 Introduction .....	6
2 Theoretical framework structure for social emotional competence .....	9
A. Social emotional competence.....	10
B. Instructional teaching practices .....	13
3 Overview of the most implemented SEE frameworks, models and arts-integrated practices in EU countries .....	15
A. Finland.....	15
i. Social emotional education in Finland .....	15
ii. Arts-integrated practices from Finland .....	20
B. Greece .....	24
i. Social emotional education in Greece.....	24
ii. Arts-integrated practices from Greece.....	25
C. Hungary.....	30
i. Social emotional education in Hungary .....	30
ii. Arts-integrated practices from Hungary .....	31
D. Italy .....	32
i. Social emotional education in Italy.....	32
ii. Arts-integrated practices from Italy .....	36
4 Training needs identified through a survey on designing SEE programs ....	40
A. Method.....	40
B. Results.....	45

5	Focus groups in partner countries.....	48
	A. Method.....	48
	B. Educational public authorities .....	49
	i. National policy framework promoting SEE.....	49
	ii. Institutional barriers for promoting SEE.....	50
	C. Local civil society organisations (CSOs).....	51
	i. Benefits .....	51
	ii. Opportunities.....	52
	iii. Challenges .....	53
	D. Students.....	53
	i. Important competences.....	54
	ii. Strengths.....	55
	iii. Challenges .....	56
	iv. COVID-19 .....	56
6	Summary discussion of the framework study .....	58
7	Intervention methods.....	61
	A. Greece: Method for outdoor school projects at community level connecting extra-curricular with cross-curricular activities .....	61
	B. Hungary: Guidelines for arts-integrated practices in Social Emotional Education according to Rogers Foundation expertise.....	65
	C. Italy: Possible interventions in the context.....	67
	i. Art and emotional skills in Italy .....	68
	ii. Tools and good practices: How Oxfam combines art and emotion in its workshops .....	70
	References .....	74



# 1 INTRODUCTION

The evolving demands of 21st-century society and associated recurring challenges, such as economic recession, poverty, social inequalities, climate and health crisis, are having a profound impact on the realm of education, which necessitates a shift from a “learning to know” approach to one that emphasises “learning to be, do, and live together” (European Commission, 2019). Consequently, the traditional approaches of formal education, which focus on verbal-linguistic and logical-mathematical intelligences, are deemed inadequate in addressing the elevated social and emotional needs of 21st-century individuals, particularly in terms of fostering creative thinking, resilience, and creativity (Cefai et al., 2018). Despite most European Union member states recognizing the significance of Social and Emotional Education (SEE), national policies lack clear goals, schools lack concrete plans and practical paradigms for teaching and implementing it, and educators often lack sufficient training, experience, or motivation to effectively deliver sustainable SEE programs (Veugelers et al., 2015; Triollet et al., 2020). Furthermore, there is a documented deficiency of evidence-based pedagogical guidelines and teaching methods to assist educators in enhancing students’ social and emotional skills (OECD, 2015). Despite existing research indicating that arts-based learning leads to improved student engagement and a positive school culture and climate (DeMoss and Morris, 2002; Farrington et al., 2019) and has a strong correlation with the objectives of SEE, cross-curricular arts-based learning in Europe remains limited. Additionally, the impact of COVID-19 on the mental health and emotional well-being of school communities, particularly for children facing social and economic exclusion (Nurunnabi et al., 2020; Goodwin et al., 2023), further emphasises the aforementioned needs, particularly in light of prolonged school lockdowns and distance learning (Engzell et al., 2020).

The combination of social and emotional and arts education can be a powerful tool for learning, offering many creative and engaging ways to build learners’ skills in the classroom and beyond. SEE is important in dealing with demanding situations,

such as bullying and poverty. Arts can have a profound impact on the social emotional health of students (Arts Integration, n.d.). Arts, such as creating or reflecting on artworks, listening, discussing or playing music, watching, discussing or making movies, can help build community among the students. Arts can also help build self-awareness, deepen the learning of any content, and make content more memorable through experiences. Social and emotional skills can be embedded in these by e.g. dramatising a scene in a story, which offers opportunities to understand the emotions, thoughts and motives of characters in a scene, or students can create a doorway to the past by singing, playing or listening to music of a historical era, and discovering how people were feeling during the time (Peterson, 2022).

Currently, SEE and arts education projects and practices exist in a scattered array worldwide. Several websites offer resources and teacher professional development programs for arts integration and SEE. At the time of writing this report, one such website is the Institute for Arts Integration and STEAM, which offers a variety of tools for SEE and arts integration (Arts Integration, n.d.). The Inspired Classroom (n.d.) is another such website which focuses on integrating the arts with social and emotional learning, calling it SEAL: Social-Emotional Artistic Learning. They offer professional development programs for teachers online to develop arts integration in their teaching. The Art of Education University (n.d.) and PBS learningmedia (n.d.) offer online resources for Social-Emotional Learning through arts. Museums like The Metropolitan Museum of Art (2022) in New York offer a free lesson plan on this topic centred on their art collection. Although these resources are available online, they are mostly centred on the US, and there is little evidence of European local practices of combining SEE with arts integration.

Considering the previously mentioned, the REIMAGINED project endeavours to jointly address EU-wide needs by providing a pedagogical intervention framework to support educators in implementing a cross-curricular approach to enhance SEE. This framework aims to:

- a) examine the interrelation between SEE and arts education and identify arts-integrated practices that can be used in a cross-curricular approach to enhance students' social and emotional skills,
- b) identify the training needs of diverse educators to deliver sustainable SEE programmes through arts-integrated practices,





- c) assess the current needs for social and emotional skills of lower secondary students, with a focus on adolescents facing social exclusion, considering the impact of the distance learning periods due to Covid-19,
- d) specify the benefits of connecting curricular and extra-curricular school activities to emphasise hands-on learning,
- e) specify the project's intervention framework through a whole-school action plan within and outside the school environment.

The terms “social and emotional education” (SEE) and “social emotional learning” (SEL) sometimes used in different contexts, they are also used interchangeably. While SEE indicates specific educational programmes, practices, strategies, and teaching (Cefai et al., 2018), SEL is often used more as an umbrella term that encompasses the development of a range of social and emotional competences, including emotional regulation, empathy, decision-making, and relationship building (Collaborative for Academic, Social, and Emotional Learning [CASEL], 2020; Durlak et al., 2011). In this report, the term SEL is used to analyse the needs of educators to deliver sustainable SEE.



## **2 THEORETICAL FRAMEWORK STRUCTURE FOR SOCIAL EMOTIONAL COMPETENCE**

This chapter introduces the theoretical framework of SEE and SEL that is applied for the project. To approach students' and professional educators' needs for SEE, we employ the conceptual framework of social emotional competence.

SEE has become an increasingly important aspect of education in recent years as educators, parents, and policymakers recognise the vital role that social and emotional aspects of education play in shaping successful, well-rounded individuals. In brief, social-emotional learning (SEL) is the ability to identify and regulate emotions, find effective solutions to problems, and build positive relationships with others (Zins and Elias, 2007). SEL refers to the process of developing awareness and skills in the emotional, social, and behavioural domains, with the goal of promoting overall well-being and positive outcomes (CASEL, 2003). Social emotional competence is an outcome of SEL and SEE. Social emotional competence encompasses a wide range of competences, including emotional awareness, empathy, self-regulation, healthy relationships, resilience, and responsible decision-making. Evidence has shown that SEL can not only enhance individual well-being, but also improve academic performance and reduce behavioural problems (Cantor et al., 2019, Durlack et al., 2011). According to Yodar (2014), teachers' social emotional competence is enacted through instructional teaching practices. He showed the relationships between teachers' social emotional competence and teaching practices (Figure 1).

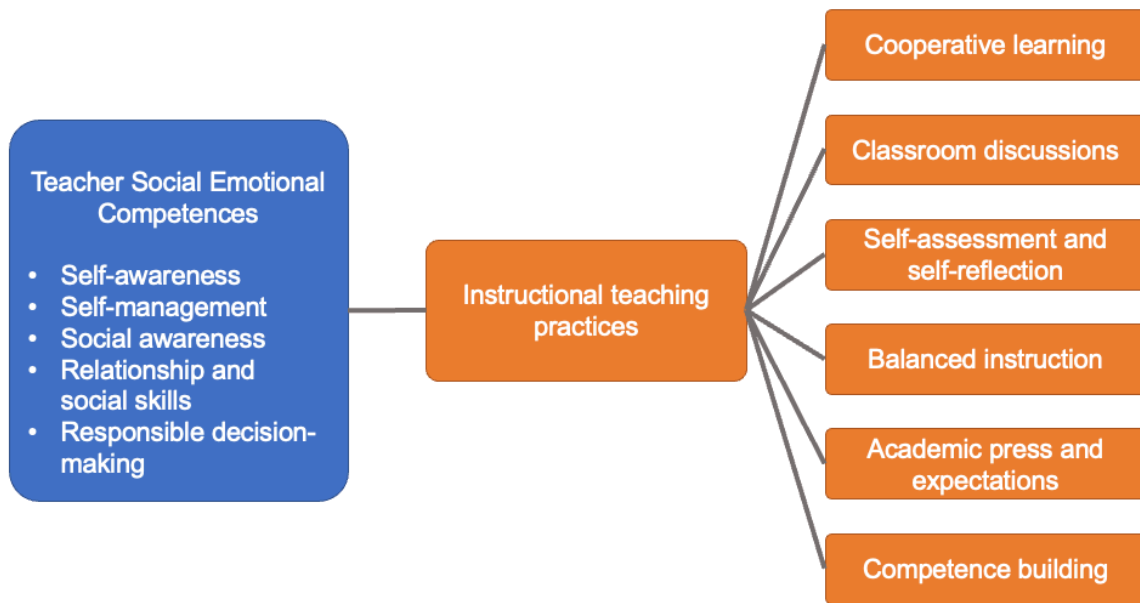


Figure 1 The relationships between teacher social emotional competence and their teaching practices (Yodar, 2014)

## A. Social emotional competence

There appears to be a lack of agreement regarding the definition of social emotional competence. In this framework study, we have chosen to use the terminology and definitions introduced by the CASEL framework (2020), despite the existence of several other terms, such as emotional intelligence and emotional literacy. Currently, the CASEL model is regarded to encompass essential aspects of social and emotional competence as described in leading theoretical models, serving as a link between theory and practice (Zhou & Ee, 2012).

The CASEL model has five aspects of Social emotional competence:

- self-awareness;
- self-management;
- social awareness;
- relationship management;
- responsible decision-making.

Social emotional competence is important not only for students but also for teachers. Jennings & Greenberg (2009) showed that teachers' social emotional competence is crucial in creating prosocial (other- or community-oriented) classrooms that foster cooperation, helpfulness, and concern for others, thereby reducing instances of misbehaviour.

*Self-awareness* is the ability to accurately assess one's feelings, interests, values, and strengths and to have a grounded sense of self-efficacy (Payton et al., 2008). Self-awareness involves recognizing one's own strengths, weaknesses, feelings, and emotions and understanding their impact on performance (Torrente et al., 2016; Zins & Elias, 2007). It is a cognitive capacity that leads to reflection and a better understanding of emotions (Zhou & Ee, 2012), thereby leading to regulating behaviour and making responsible decisions. In the classroom, teachers need to be aware of their own attitudes, limitations and how personal factors like emotions, background, and personality affect their teaching (Yodar, 2014). Socially and emotionally competent teachers understand the impact of these personal factors on themselves and their students and aim to build strong relationships by bridging differences (Yodar, 2014).

*Self-management* refers to the ability to manage and change emotions regarding their valence, intensity, and duration (Gross, 1998). Negative emotions require more management than positive ones, and teachers vary in their capacity to regulate their own emotions (Gross, 1998). Children who do not have effective ways of dealing with strong emotions may exhibit socially unacceptable behaviour and have difficulty forming relationships with their peers. Additionally, in school settings, students who struggle to regulate their emotions tend to have difficulty thinking clearly and achieving academic success. (Eisenberg et al., 1995; Zhou & Ee, 2012). Socially and emotionally competent teachers are better equipped to handle the demands of teaching as they can identify their own emotions and manage them appropriately, considering different perspectives (Yodar, 2014). They also model and guide students to regulate their own emotions, promoting prosocial behaviours and a focus on learning (Yodar, 2014).

*Social awareness* refers to the ability to read other persons' cues and to understand, and appropriately respond to their feelings (Frey, Hirschstein, & Guzzo, 2000). This ability is closely related to prosocial abilities, such as empathy (Eisenberg, 1986), perspective taking (Grant & Berry, 2011; Parker & Axtell, 2001; Zins & Elias, 2007) and prosocial behaviours (De Dreu & Nauta, 2009). Teachers with high social emotional competence, characterised by their social awareness, can better prevent disruptive behaviour and promote student engagement by attentively monitoring and

responding to their needs (Jennings & Greenberg, 2009). This improves relationships and conflict resolution (Jennings & Greenberg, 2009; Yodar, 2014).

*Relationship and social skills* is a specific set of abilities exhibited by an individual that enable the successful completion of a social task, including cooperation, help seeking and providing, and communication (CASEL, 2020; Zins & Elias, 2007). Studies suggest that children who face rejection from peers, increased feelings of loneliness and social isolation, and associate with troubled peers, are more likely to disengage from academic activities and eventually drop out of school (Sage & Kindermann, 2013; Zhou & Ee, 2012). Students at high risk for behavioural and emotional regulation difficulties benefit greatly from strong relationships with their teachers (U.S. Department of Health and Human Services, 1999). A teacher's supportive response to challenging behaviour can have a lasting positive impact on a student's social and emotional growth, particularly in the early years of their education (Jennings & Greenberg, 2009; Yodar, 2014).

*Responsible decision-making* refers to the ability to consider ethical, safety, and societal factors in making decisions, such that individuals can deal responsibly with daily academic and social situations and contribute to the well-being of one's school and community (CASEL, 2020). Responsible decision-making can be enhanced through training focusing on a sense of social responsibility towards others (CASEL, 2020). Teachers with strong social emotional competence make informed decisions about instruction, classroom management, and student interactions by using multiple sources of evidence based on their prosocial values (Yodar, 2014). They consider the individual needs, well-being, and academic goals of each student and their class as a whole and weigh both emotional and academic considerations in both long-term planning and immediate decision-making (Yodar, 2014).

According to the research reviewed in *The International Science and Evidence Based Education (ISEE) Assessment* by the UNESCO Mahatma Gandhi Institute of Education for Peace and Sustainable Development (MGIEP), social and emotional education can be nurtured and improved through the integration of art education practices that encourage social and emotional reflection. By fostering creativity in both formal and informal learning settings, within and beyond the educational institutions, significant impact can be achieved on social and emotional development (Gotlieb et al., 2022). Creativity, encompassing both arts and sciences, provides a primary avenue for children to learn content in these disciplines. Prioritising creativity in schools contributes to social and emotional learning by aligning the open-ended and exploratory nature of creative tasks with the process of meaning-making around emotional experiences. Instead of focusing solely on correct answers, divergent tasks and problem-solving opportunities allow students to explore new

possibilities. This prepares them for the challenges they will encounter beyond school, where single correct answers are rarely present. These approaches create supportive environments that encourage exploration, self-expression, empathy, and personal growth. By providing a safe space for students to share their stories and experiences, art-based approaches support the development of social justice, listening skills, and the affirmation of individual strengths. Recognizing the value of art education in promoting social and emotional learning, educators can contribute to the overall well-being and development of learners.

## **B. Instructional teaching practices**

Yodar (2014) identified two types of teaching practices: a) *instructional* and b) *social*. Instructional teaching practices include cooperative learning, classroom discussions, self-assessment and self-reflection, balanced instruction, academic press and expectations, and competence building. In contrast, social teaching practices emphasise communication aspects, such as teacher language, warmth, and support (Figure 1). This project aims to develop a framework which explores how arts-integrated practices can enhance students' social-emotional competence. The framework specifically focuses on *instructional* teaching practices. Teachers enhance their own social and emotional competence to implement instructional practices effectively. For example, teachers must possess the necessary skills to communicate effectively with students and handle challenging situations in the classroom to model and foster positive student interactions (Brackett et al., 2009). Teachers with strong social and emotional skills establish supportive relationships with students, design activities that match their strengths, and support their development of fundamental social and emotional skills necessary for classroom success (Jennings & Greenberg, 2009; Yodar, 2014). The definitions of the instructional teaching practices by Yodar (2014) are shown in Table 1.

Table 1 Instructional teaching practices derived from teachers' social emotional competence (Yodar, 2014)

Practices	Explanation
Cooperative learning	Cooperative learning is an instructional approach in which students work together towards a common goal, facilitated by the teacher. To effectively implement cooperative learning, five elements are necessary: positive interdependence, individual accountability, promoting each other's success, social and interpersonal skills, and group processing. Collective accountability and group processing are important for the impact on student learning and the development of social and emotional skills.
Classroom discussions	Classroom discussions are conversations between students and teachers about the content being studied. Open-ended questions from the teacher facilitate them and aim to have students elaborate on their own thinking and the thinking of their peers. Effective classroom discussions are student-driven and build upon each other's thoughts. To achieve this, teachers need to develop students' communication skills, including the ability to extend their own thinking and listen attentively to classmates. Teachers also need to ensure students have sufficient content knowledge and the necessary skills for substantive discussions.
Self-reflection and self-assessment	Self-reflection and self-assessment are instructional activities where teachers ask students to evaluate their own work. To facilitate this process, teachers should ask students to assess their work against performance standards and encourage them to think about improving. Teachers also need to work with students to set goals and priorities and teach them how to monitor their progress. The process of self-reflection should also include learning how and when to seek help and find resources.
Balanced instruction	Balanced instruction refers to the use of a balanced approach by teachers between active and direct instruction and individual and collaborative learning. The goal is to provide students with opportunities to learn directly about the material and engage with it through activities such as project-based learning. In project-based learning, students are involved in solving a problem through independent or collaborative means, and they must plan, monitor, and reflect on their progress.
Academic press and expectations	Academic press refers to the practice of a teacher setting high, meaningful, and challenging work standards and expectations, with the belief that all students can and will succeed. This approach helps create a sense of responsibility and pressure to succeed, but should not be too strict. Effective implementation of academic press requires teachers to know their students' academic abilities and emotional responses to challenging work.
Competence building	Competence building involves teachers developing social and emotional competencies in students through a structured instructional cycle. This involves setting goals and objectives, introducing new material, group and individual practice, and conclusion and reflection. The teacher models prosocial behaviour and provides feedback to students on their interactions and content learning. In case of problems, the teacher guides students through problem-solving and conflict-resolution strategies.



### **3 OVERVIEW OF THE MOST IMPLEMENTED SEE FRAMEWORKS, MODELS AND ARTS-INTEGRATED PRACTICES IN EU COUNTRIES**

This chapter provides a summary of the most frequently utilised social-emotional education (SEE) frameworks, models, and arts-integrated practices in EU countries, with a specific focus on the partner countries of the REIMAGINED project, as identified through desk research.

#### **A. Finland**

##### **i. Social emotional education in Finland**

In Finland, social and emotional skills development is integrated into the National Core Curriculum and incorporated into various courses throughout the education system. The National Core Curriculum for Basic Education, implemented in Finland in 2016 (Finnish National Agency for Education, 2014), includes social and emotional skills as part of the seven transversal competence areas:

- Thinking and learning to learn;
- Cultural competence, interaction, and expression;
- Taking care of oneself and managing daily life;
- Multi-literacy;
- Information and communications technology (ICT) competence;



- Working life competence and entrepreneurship; and
- Participation, involvement and building a sustainable future.

In the first two grades of primary education in Finland, learning of social and emotional skills takes place through all subjects and a combination of subject-based learning. For example, students acquire social and emotional skills through Environmental Studies, which integrates Biology, Geography, Physics, Chemistry and Health Education. The objective is to encourage students to practise group work and emotional skills, and foster respect for themselves and others. Students engage in activities that promote emotional skills development, and mental well-being, and age-appropriate respect for others.

From grades 1 to 6, social and emotional skills are thematized in subjects like religion and ethics, which cover topics such as children's rights and responsibilities, forming and justifying one's own opinions, fostering friendship, cultivating a positive class and school community and preventing discrimination. From grades 7 to 9, students reflect on social and emotional skills in health education classes. These classes support students' ability to handle various conflict situations, recognise their own values and attitudes, and work on topics like individualisation, community, equality, and responsible decision-making. Students also learn to express and regulate emotions during social interactions. The programs help students develop skills in assertiveness, cooperation, empathy, persistence, responsibility, self-control, sociability, stress resistance, tolerance, and trust. Additionally, students learn how to deal constructively with conflicts, problematic situations, stress, and crises.

In upper secondary education, the development and reflection on social and emotional skills are integrated into all programs. Students enrolled in vocational education programs cultivate eight lifelong learning key skills, including societal and citizenship skills that encompass social and emotional skills. The National Curriculum for General Upper Secondary Education, introduced in 2021, is centred around transversal (generic) skills, which include social and emotional skills to support student well-being.

In general upper secondary education, social and emotional skills are also embedded in health education. Students have the option to choose an elective course on learning skills, which covers three themes: studying, social relationships, and emotions and the mind. The aim is to help students understand the significance of emotions, how they are formed, and the interplay between feelings and thoughts. Students learn about the role of social relationships in their well-being and recognize their responsibility in nurturing positive social relationships.

At the upper secondary level of education, there is a focus on developing social and emotional domains and skills such as task performance (responsibility, persistence, and self-control), collaboration (empathy, trust, and cooperation), and effective engagement with others (sociability and assertiveness).

Assessment plays a crucial role in implementing the basic education curriculum in Finland. It encompasses three dimensions: students' learning, work, and behaviour. Social and emotional skills are assessed as part of students' behaviour. Behaviour objectives are derived from the educational objectives of the school and the school policies that define the community's culture.

One of the primary sources of information on the state of social and emotional skills is the Survey on Social and Emotional Skills (SSES) developed by the Organisation for Economic Co-operation and Development (OECD). The survey serves multiple purposes:

- Provide participating cities and countries with information about the social and emotional skills of their students.
- Identify factors in students' home, school and peer environments that influence the development of social and emotional skills.
- Explore how broader policy, cultural and socio-economic contexts impact these skills.
- Gain insights into how students' social and emotional skills relate to important life outcomes.
- Demonstrate the feasibility of producing valid, reliable, and comparable information on social and emotional skills across diverse populations and settings.

The OECD SSES focuses on 17 social and emotional skills, including curiosity, creativity, and emotional control. Data is collected internationally from 10 cities, such as Daegu (South Korea), Houston (U.S.), Istanbul (Turkey), and Sintra (Portugal) (OECD, 2022).

The main findings of the SSES in Finland, particularly in the capital city of Helsinki, indicate that intellectual curiosity, persistence, assertiveness, and trust are the social and emotional skills most strongly associated with the academic performance of 15-year-olds in reading, mathematics, and the arts. Gender differences in social and emotional skills are slightly more noticeable in Helsinki compared to the average across participating cities. Boys tend to exhibit higher skills in emotional regulation (stress resistance, optimism, and emotional control) and engaging with others

(sociability, assertiveness, energy), while girls show higher levels of responsibility, empathy, cooperation, and tolerance. On average, across participating cities, socio-economically advantaged students display higher levels of all measured social and emotional skills compared to their less advantaged peers. Additionally, 15-year-olds generally exhibit lower social and emotional skills than 10-year-olds, with notable differences in optimism, trust, energy, and sociability.

Participation in after-school art activities is associated with higher levels of creativity, particularly among 15-year-olds, in Helsinki and other participating cities. In Helsinki, a portion of both 10-year-olds and 15-year-olds (17% and 14%, respectively) have experienced bullying at least a few times a month. Exposure to bullying is negatively correlated with nearly all social and emotional skills.

The OECD SSES findings reveal that in Helsinki, social and emotional skills related to students' current psychological well-being include optimism (maintaining positive expectations for oneself and life), self-control (avoiding distractions and impulsive behaviour to achieve personal goals), stress resistance (effectively managing anxiety and solving problems calmly), trust (assuming others have good intentions and being forgiving), and energy (approaching life with enthusiasm and spontaneity).

According to Cefai et al. (2018), the Finnish OECD SSES results highlight several social-emotional education projects in Finland. These projects utilise a combination of physical activity, art, and music to enhance children's social and emotional well-being and healthy development (Kokkonen, 2011). Notably, Finland has implemented several renowned and standardised programs. One such program is Tunne-*muksu* (Peltonen & Kullberg-Piilola, 2005), which focuses on emotional understanding and self-regulation for children aged four to nine years. Another program, the *Steps of Aggression* (Cacciatore, 2008), aims to reduce and prevent aggressive behaviour in children and young people under the age of 25. Additionally, the *Lions Quest* program, as highlighted by Talvio & Lonka (2013), strives to empower students academically, socially, and emotionally, fostering their overall well-being and success. Moreover, Finland has introduced a national anti-bullying program called "The *KiVa* Antibullying Programme" since 2009. This program has yielded various benefits, including a decrease in bullying, cyberbullying, victimisation, as well as improvements in anxiety, depression, school liking, academic motivation, and academic performance (Williford et al., 2012; Salmivalli et al., 2012; Veenstra, 2014).

Haapsamo et al. (2009) conducted screenings of Finnish children as young as 18 months to identify developmental social and emotional problems. They utilised the *Bitsea* assessment tool, which focuses on evaluating social and emotional behavioural problems in infants and toddlers. On the other hand, Kirvesniemi et al. (2019) conducted a study that specifically explored Finnish daycare centres as

environments for fostering social and emotional well-being during early childhood. In daycare centres, educators play a crucial role in observing and monitoring children while engaging with them in various settings. However, there are instances, either brief moments or extended periods, when the needs of certain children may not be explicitly recognized. This is particularly true for quiet children who may go unnoticed, and the participants in daycare centres do not always conform to gender norms as expected (Kirvesniemi et al., 2019).

Määttä et al. (2017) conducted a study that demonstrated how Finnish educators utilise various materials and methods to support the social-emotional competence of children in early childhood education. Their research highlights the diverse approaches employed in fostering social-emotional development among young learners.

In a separate investigation, Koivula et al. (2020) examined the implementation of Papilio, a German social-emotional learning program, in Finnish early childhood education and care centres. The study revealed positive outcomes, indicating that the program effectively enhanced the social-emotional competence of children participating in the program. Furthermore, Salmela-Aro and Upadyaya (2020) conducted research demonstrating that students with strong socio-emotional skills, such as high curiosity, grit, academic buoyancy, social engagement, and a sense of belongingness, are more likely to be engaged in their studies rather than experiencing stress or burnout. Their findings underscore the importance of socio-emotional skills in promoting student engagement and well-being.

A range of valuable practices is available in English through learning materials, templates, exercise books, and teacher guides that can be utilised in the classroom. One notable resource is the series of exercise books titled "Do Your Best! Self-assessment of Skills" by Ulla Maija Jutila, published by the esteemed Finnish publishing house, Otava (Jutila, 2021). These books primarily focus on guiding and assessing students' skill development while also incorporating relevant activities in the field of social-emotional learning (SEL). The materials can be used to facilitate performance evaluations and track progress. The skill areas covered are part of comprehensive competence sets, with key themes including thinking and learning to learn, taking care of oneself and managing daily life, cultural competence, interaction and expression, multiliteracy, working life competence and entrepreneurship, and participation and involvement. These objectives are presented as skills that students can practice, learn, and attain. By promoting discussions on skills in a supportive manner, incorporating SEL principles, it is possible to empower students to become experts in their own learning.

Another noteworthy publication that exemplifies the Finnish SEL approach is "Moomin Maths & Emotional Skills" by Marja Merikanto and Hanna-Kaisa Rautio (Merikanto-Rautio, 2020). This series effectively combines primary years' mathematics education with social-emotional learning by incorporating beloved Moomin stories and accompanying materials into mathematics lessons. The learning materials are specifically designed for teaching both mathematical and emotional skills in preschool and primary school settings. The original Moomin stories and characters created by Tove Jansson are utilised to help students understand different emotions and provide them with the vocabulary necessary to identify and express their own emotions. Furthermore, the materials offer engaging and interactive activities that allow students to practice their math skills through hands-on experiences, ensuring an enjoyable learning journey.

## **ii. Arts-integrated practices from Finland**

Finnish schools have incorporated a unique approach called "phenomenon-based learning" into their curriculum. This approach involves combining multiple traditional subjects to facilitate learning through real-life projects or simulations. One notable example of this approach is STEAM (Science, Technology, Engineering, Arts, and Mathematics) learning, which integrates these disciplines in various ways. A practical application of this approach can be seen in addressing water shortage in hot areas by constructing a Warka water tower (refer to: <https://warkawater.org/>), which utilises air condensation to harvest water (Fenyvesi et al, 2016). The Innovative Learning Environments research group (ILE) at JYU, which includes the authors of this study report, has organised several STEAM workshops like this. Teachers highly appreciate these hands-on experiences as they exemplify how STEAM learning aligns with the objectives of phenomenon-based, multidisciplinary inquiries and the development of social and emotional skills through collaborative problem-solving. Such approaches effectively cater to the diverse learning goals outlined in the national and local curricula in Finland (see Figure 2).





Figure 2 STEAM workshops organised by ILE.



Figure 3 Warka Tower modelling by student teachers in JYU.

Teachers in Finland enjoy considerable creative freedom to address the curriculum requirements in each semester, allowing them to incorporate arts integration into their teaching to a significant extent (see Figure 3). For instance, scenarios involving the exploration of the water cycle and the geometric properties of the Warka water tower provide opportunities for multidisciplinary learning and offer numerous avenues for social and emotional development across various subject areas. This approach enables students to not only acquire knowledge but also develop their social and emotional skills in a holistic manner.

ILE conducted interviews with teachers from Norssi, a Finnish school located in Central Finland, to explore their practices related to arts integration. According to the teachers, they have implemented various activities involving the construction of bridges using materials such as styrofoam, rubber bands, newspapers, straws, toothpicks, peas, and Legos. Additionally, one notable project centred around building a castle with a Middle Ages theme using cardboard boxes. Students participated by bringing in recycled cardboard boxes from their homes and creating 3D projections of the castle. They were then tasked with designing the entire infrastructure, including bridges, and simulating movement inside the castle using software-based tools. This project aimed to facilitate learning about historical knowledge, as well as develop skills in architecture and basic engineering.

These hands-on activities and projects not only facilitated academic learning but also fostered the development of students' social and emotional skills. Through teamwork, discussions, problem-solving, creative expression, and understanding others' perspectives, students were able to enhance their collaboration, communication, problem-solving, creativity, self-regulation, empathy, and self-confidence. By engaging in such arts-integrated projects, students were provided with opportunities to develop a range of social and emotional skills, contributing to their overall growth and well-being (Fenyvesi et al., 2021).

Another example of a project undertaken by teachers was a collaboration with an art museum. Students had the opportunity to visit an art exhibition and then create soundstage art in response to it. This means that students recorded ambient sounds to match the atmosphere of the exhibition. In the field of handicrafts, students engaged in building catapults and other mechanical works. The choice of scenarios, themes, and styles depended on the students' interests and preferences.

One teacher involved the students in building a small-scale model of ancient Rome. This project involved various aspects, from painting a canvas to constructing the central market and building temples around it. Additionally, they created a virtual representation of the city using software. Demonstrating concepts such as aqueducts allowed students to explore the technological advancements of ancient

Greece and Rome, and they were encouraged to problem-solve and build upon the inventions of the past. These types of projects not only provide valuable learning opportunities but also offer powerful avenues for social and emotional development. Engaging with historical scenarios and exploring the inventions and achievements of different civilizations can be eye-opening for students. The projects allow for individual and group activities, fostering collaboration, problem-solving, creativity, and engagement. By incorporating social and emotional learning within these projects, students can further develop their skills and competencies in a meaningful and immersive manner.

In Finnish education, project-based STEAM teaching is widely incorporated to engage students in hands-on learning experiences. At a certain level, students are tasked with building personal, local, national, or international products that address sustainable development challenges. This provides an opportunity for teachers to introduce real-life projects, such as the Warka water tower, as an example of how technology and engineering can contribute to sustainable solutions.

Teachers have noticed that many individuals do not often engage in tangible technological and engineering work or think of everyday objects as products of technology and engineering. To challenge this perception, teachers emphasise the practical applications of technology in their projects. For instance, they encourage students to examine a doorknob and recognize it as a technological invention that involves engineering principles.

By incorporating project-based STEAM teaching, Finnish educators aim to foster a deeper understanding of technology, engineering, and sustainability among students. Through hands-on activities, students develop critical thinking, problem-solving skills, and a broader perspective on the role of technology in society. By connecting their learning to real-world challenges, students become active participants in creating sustainable solutions at personal, local, and global levels.

Teachers in Finland recognize the importance of art in STEAM education as it provides avenues for creative expression through music, creative writing, drawing, or painting. They value the collaborative nature of group work often found in arts integration, as it supports the development of social and emotional skills that align with curriculum objectives. In Finland, these aspects of education are approached in a student-centred manner, allowing students the freedom and flexibility to express themselves and choose their own approaches to tasks.

However, despite the numerous examples of arts-integrated practices in Finland, there is a lack of dedicated courses for pre-service teachers and professional development programs for in-service teachers that specifically address arts integration and pedagogical support for the implementation of social and emotional skills



in a multidisciplinary context. The level of creative integration and the consideration of social and emotional domains in educational activities ultimately depend on the dedication and self-directedness of individual teachers to incorporate these elements into their teaching practice. Teachers who are passionate about arts integration and promoting social and emotional skills are more likely to actively seek ways to enhance their pedagogical approaches in these areas. This indicates room for improvement in providing teachers with the necessary training and resources to effectively incorporate arts integration and support students' social and emotional development.

## **B. Greece**

### **i. Social emotional education in Greece**

The current status of social and emotional education (SEE) in Greece was recently discussed by public authorities. The discussion involved Mrs. Andreou, Education Coordinator; Mrs. Perakaki, Head of the pedagogical lab of the Department of Music Studies at the University of Athens; and Mrs. Adamopoulou, Scientific Advisor for the Arts at the Institute of Educational Policy. These individuals formed a focus group organised by Mrs. Papadopoulou, a representative of Actionaid Hellas, who is also the project coordinator within the framework of the European Project Re-imagined. During the discussion, the following points were raised regarding the current practice of social and emotional education in Greece:

- In Greece, there are various innovative school programs offered as extra-curricular activities, with a duration of 2 hours per week, allowing up to 30 students from different classes to participate at a time. The topics for these programs are chosen collaboratively between the teacher and students, with the following criteria: aligning with students' interests, incorporating principles and values of sustainability, promoting cooperation between the school community and local society, encouraging democratic behaviours, and strengthening students' citizenship and social identity perspectives.
- One example of such an extracurricular activity is the Youth Parliament Program, which is designed for students in A' and B' classes of Lyceum (aged between 15 and 16 years old). The main objectives of this program are to cultivate active citizenship among students, familiarise them with the principles and values of democracy, provide practical experience of the functioning and role of Parliament, and engage them in democratic practices concerning school, community, and society.

- Schools in Greece also have the support of psychologists and social workers who assist students from vulnerable social groups when needed. These professionals may also implement psychosocial and emotional support programs for students.
- The Educator's Guide for School and Social Life serves as a resource for teachers, providing a conceptual framework for the field of knowledge related to school and social life. It describes modern theoretical approaches, international experiences, and the importance of applying school and social life principles within the school context. The guide also addresses the developmental characteristics of students in various areas, such as self-awareness, social and emotional competence, and physical competence. Through the School and Social Life program, students have the opportunity to acquire important social skills for their lives and group interactions, preparing them for life both within and outside of school. The program aims to develop skills, attitudes, and values that help students learn, build relationships, solve everyday problems and conflicts, adapt to change, apply for jobs, live harmoniously with others, communicate effectively, and protect and care for themselves.
- Additionally, there are Skill Labs offered in lower secondary education, with a duration of 1 hour per week. These labs focus on four thematic areas: 1) Live better - Live well, 2) Care for the Environment, 3) Care and Act - Social awareness and responsibility, and 4) Create and Innovate - Creative thinking and Innovation. The Skill Labs aim to develop 21st-century skills, including life skills, soft skills, technological competency, and science skills. Some examples of these skills include critical thinking, creativity, collaboration, communication, flexibility and adaptability, initiative, organisational skills, empathy and social skills, problem-solving, and digital and technological literacy.

## **ii. Arts-integrated practices from Greece**

In the Greek educational system, arts are included as separate subjects in the curriculum from kindergarten (Nipiagogio) until lower secondary school (Gymnasium). However, as students progress to upper secondary school (Lyceum), the arts subjects are no longer part of the curriculum. Here is an overview of the arts curriculum in Greece:

### **I. Kindergarten:**

**A. Visual Arts:** The curriculum focuses on experiences with materials and ideas, familiarity with visual arts techniques, interaction with works of art and stimuli from the environment, and communication through artistic creation.

**B. Music:** The main goal is to develop and cultivate children's musical skills.

### **II. Primary school (6 classes):**

**A. Visual Arts:** The curriculum includes 2 hours per week for the first three classes and 1 hour per week for the last three classes.

**B. Music:** Students have 1 hour of music class per week.

**C. Theatre:** Theatre lessons are only provided for the first three classes, with 1 hour per week.

### **III. Lower Secondary School (Gymnasium / 12-14 years old):**

**A. Visual Arts:** Students have 1 hour of visual arts class per week.

**B. Music:** Students also have 1 hour of music class per week.

### **IV. Upper Secondary School (Lyceum / 15-18 years old):**

**A.** There are no specific arts subjects or lessons included in the curriculum at this level.

It is important to note that the hours allocated to arts subjects decrease as students progress through the educational levels, and in upper secondary school, there is no dedicated arts education. Although the integration of art into the curriculum is not a formal part of the Greek educational system, teachers often take the initiative to use art as a tool or strategy to enhance other curriculum areas, particularly in kindergartens and primary schools. While art is used to support various subjects, there are no explicit objectives for teaching the art form itself. For example, teachers may use songs to help young students learn the alphabet, but the focus is not on teaching music as a discipline, including aspects such as melody and synthesis.

In addition, it is common for primary schools to offer after-school arts programs, often initiated by parents who hire educators to provide these lessons. These programs typically include visual art, traditional Greek dances, and sometimes theatre.

Overall, while art is incorporated into the educational experience in informal ways and through extracurricular activities, it is not formally integrated into the curriculum with specific learning objectives for the art form itself.

In lower secondary schools (Gymnasium), there are limited hours dedicated to teaching music and visual arts, while in upper secondary schools (Lyceum), there is no designated space for art within the curriculum. Any artistic activities or initiatives

within the educational grades, such as mural art or theatrical teams, are typically the result of individual teachers' initiatives.

Teachers may initiate such artistic actions or activities because they personally believe in the power of art as a learning tool, a means of building relationships, a form of self-expression, or even as a potential career path for students. In some cases, teachers may also feel compelled to supplement their working hours by organizing artistic activities.

Overall, the inclusion of art in Greek schools beyond the limited curriculum hours is driven by individual teachers' passion for art and its potential benefits, rather than being a mandated or integrated part of the educational system.

It is worth noting that in private kindergartens and primary schools in Greece, there is a growing emphasis on arts integration for educational purposes (Impschool, 2021). These institutions recognize the value of incorporating arts into the curriculum and are actively promoting its development.

Additionally, the existence of Music and Art Schools in certain regions of Greece should be mentioned. These schools cater to students aged 12-18 and follow the curriculum of lower secondary school (Gymnasium) and upper secondary school (Lyceum). However, they provide additional hours of artistic lessons as part of the curriculum, specifically in the areas of theatre/movies, visual/craft arts, and dance. This specialised focus allows students to delve deeper into artistic education and explore their creative potential.

Another important aspect to mention is the participation of many schools, particularly lower secondary schools, in EU projects (Kmade, n.d.). Over the past few years, schools have actively engaged in artistic EU projects such as e-ARTinED (ArtesCommunity, n.d.), ERASMUS+, and Creative Europe projects. In these initiatives, the arts are often employed as optional tools to explore various topics. However, it should be noted that programs specifically focused on the arts as a topic and/or an essential tool for SEE are relatively less common.

In non-formal education, there is a slight difference. Our data is limited as there is no record of specific actions regarding art integration in Greece. However, we can mention some institutions and organisations that are striving to incorporate arts into their daily practices:

- ActionAid Hellas: In addition to arts lessons (art education), theatre, and visual arts, the main area in which ActionAid Hellas utilises the Art Integration Approach is remedial teaching. They have developed a manual toolkit that includes activities and exercises based on various art forms such as theatre, visual arts, painting, dance, creative writing, games, and cooking. This manual is used by both teachers in adult education, particularly in

teaching the Greek language to immigrants. The art-integrated education provided by ActionAid Hellas has yielded remarkable results, not only in terms of accelerated learning but also in fostering a more creative, holistic, and empowering learning process for students.

- Hellenic theatre/drama Education Network (TENet-Gr): Founded in 1998 in Athens, Greece, TENet-Gr is a network of teachers and artists that has evolved into a registered non-profit and non-governmental institution. It serves as an association of teachers and artists dedicated to promoting research and practice in theatre, educational drama, and other performing arts within both formal and non-formal education. The network aims to facilitate the integration of performing arts in schools and contribute to the development of innovative approaches and techniques. TENet-Gr views theatre as an art form, a learning tool, and a means of social intervention. They offer educational programs in schools, provide lesson plans, and offer articles to support teachers and artists in incorporating drama and other performing arts into their work. Although their focus is primarily on drama, they occasionally incorporate other art forms, with music often used to complement dramatic activities. Their lesson plans and toolkit lean more towards an arts-enhanced curriculum rather than full integration of arts in the teaching process. They also provide resources for raising awareness of social issues through drama and organise seminars and EU-funded projects to educate teachers on the effective use of drama in education.
- Museums: Greece is home to numerous art museums catering to a wide audience, including children. Many of these museums offer art workshops for children and teenagers, utilizing various art forms. For instance, the Museum of Traditional Greek Pottery organizes pottery workshops.
- “Integrate Arts in education” by Marina Sotiropoulou-Zorbala (2019): In this book, published by a university professor in 2019, the author shares her extensive experience in integrating art into the educational process. Alongside the theoretical framework, the book provides examples and lesson plans for integrating arts in primary schools.
- National theatre and Greek film centre: These two governmental institutions provide seminars and long/short-term trainings to educators, focusing on the use of drama and filmmaking in teaching. Their aim is to enhance the curriculum and encourage students’ artistic expression.

In summary, art integration, as defined earlier, is not institutionally part of the public education system in Greece. While arts such as visual arts, music, and primary school

theatre are included in the curriculum as separate subjects, the allocated teaching time for these lessons is limited. However, in many cases, teachers individually incorporate a particular art form, often visual arts and theatre, to enhance the curriculum. Unfortunately, these initiatives are primarily observed in kindergartens and primary schools and less frequently in other educational levels. In secondary education (Gymnasium and Lyceum), there may be student groups, such as a school's theatrical team, overseen by a teacher rather than an art educator. Rehearsals for these groups usually take place within the school hours, with most activities being included in the weekly lesson program. Given these circumstances, it is evident that there is much work to be done within the public education system to achieve art integration and incorporate social and emotional learning into everyday learning experiences.

In terms of academic studies and research, there are numerous articles by Greek scientists that provide evidence for the multiple benefits of art integration for students and teachers. These studies conclude with a demand for art integration to be institutionally included in the school curriculum (School Education Gateway, 2019). This request appears to be shared by a significant number of teachers, as evidenced by the high participation in paid workshops and seminars that demonstrate how specific art forms can be used in the educational process.

Regarding non-formal education, the available mapping does not provide a comprehensive overview of art integration activities in the Greek community. However, it is widely acknowledged that non-formal education allows for greater flexibility in applying new methodologies related to art integration and art education. Many private educational and cultural institutions, as well as NGOs, utilise art as a central theory and methodology for personal and social development. These organisations often focus on a particular art form based on their institutional profile, such as theatre in the case of the National Theater or painting in the case of the National Gallery.

For NGOs, like ActionAid Hellas, art is used not only to meet the requirements of the public school curriculum but also to facilitate the holistic development of individuals, both children and adults. While there may be limited data on art integration in non-formal education, it is recognized that art has become a primary tool for approaching knowledge, skills, and values. The importance of art integration in Greek society in 2023 is a subject of debate, research, study, and practical application within the university community. Many undergraduate and postgraduate pedagogical programs have made art integration a central focus of their studies. Additionally, there are various conferences and workshops on this topic at the university level, with the aim of equipping future teachers with a different understanding and

approach to art integration that can be applied in their future classrooms (Brown, 2010), including the promotion of social and emotional learning as an integral part of the learning process.

## **C. Hungary**

### **i. Social emotional education in Hungary**

Historically, public education in Hungary has primarily focused on the development of cognitive competences rather than social ones. However, with the implementation of the National Core Curriculum in 2020, there has been a strong emphasis on teaching learning techniques, fostering positive attitudes towards physical and mental health, and preparing students for adult life, which includes the development of their social and civic competences. Currently, there are only a few programs and concepts in place to help teachers develop social and emotional competences in Hungarian schools. Official handbooks or national guidelines supporting this process do not yet exist. However, some experiments and programs have demonstrated the effectiveness of conscious and planned development in this area (Zsolnai, 2012).

One of the earliest comprehensive programs in this field was established by Eva Csendes in the late 20th century, which aimed to develop life skills such as self-awareness, healthy and safe living, and self-empowerment and self-protection abilities among lower secondary school students (Csendes, 1998).

As researchers have shown evidence of the positive impact of social and emotional skills on life outcomes, more and more projects and programs are being developed to foster these skills, not only in Western countries but also in Hungary. It has been observed that programs integrated into the general curriculum and led by teachers in schools tend to be more effective in the long term for student outcomes than complementary interventions delivered by external professionals (Greenberg et al., 2003; Hoagwood et al., 2007).

One notable example is the book written by Anikó Zsolnai, the most influential Hungarian researcher and developer in this field, along with her colleague Ildikó Konta, which focuses on the playful development of social skills in schools (Zsolnai & Konta, 2002). The book provides a comprehensive collection of playful activities for lower and upper elementary school students, accompanied by relevant literature on social development. Anikó Zsolnai's name is well-known among elementary school teachers in Hungary, although not all teachers apply her studies in their pedagogical practice.



While SEE is not the main focus in the National Curriculum of Hungary, there are strong initiatives to introduce programs in early childhood, primary, and lower-secondary education. Several programs are already being implemented in Hungary. One such program is the Complex Instruction Program, which is based on three methodological pillars: multiple ability assignments, group work, and status treatment. This method was developed at Stanford University in the 1970s by Elizabeth G. Cohen and Rachel Lotan and has been successfully adopted by a few Hungarian schools since the early 2000s. These schools, primarily located in poor and socially underdeveloped regions, face challenges such as hopelessness, poverty, demotivation, low academic performance, and early school leaving in their daily practice.

Another organisation, "Everywhere at Home," specialises in complex programs for parents and teachers to better support children's social and emotional development. One noteworthy program is the socio-emotional pedagogic therapy developed by Hungarian researcher and psychotherapist Dr. Orsolya Góbel. Her program, called "Enchantment Games" (Varázsjátékok), draws on her decades of study and experience to help teachers, parents, therapists, and children. It aims to assist children with special needs in achieving a more balanced state and integration into their community. Additionally, it helps the community accept these individuals and has positive effects on cognitive capacity, social relationships, and more.

Another successful program is the "Happy Hour" (Boldogságóra) program, which is based on positive pedagogy and takes a comprehensive approach involving parents, educators, and children.

In summary, the need for social and emotional education is evident in Hungary, and educators recognize this need despite the lack of officially published training materials in these areas. The aforementioned programs target teachers, parents, and children, and some of them can be connected to public school education. However, official educational materials specifically addressing social and emotional education are currently unavailable.

## **ii. Arts-integrated practices from Hungary**

It is likely that many teachers individually use arts-integrated methods in their daily teaching practice, but there is no official collection or guidance for such practices. However, arts-integrated social skill development is a fundamental approach in Waldorf pedagogy, and these practices are commonly found in Waldorf schools. Unfortunately, the connection between public schools and Waldorf schools is not strong, and it mainly relies on individual teachers who informally learn from each other.



According to the Waldorf pedagogical approach, comprehensive arts education, which includes interdisciplinary tools, provides an opportunity to develop essential skills for the future, such as social and cultural competences (Mesterházy, 2014). In their understanding, comprehensive arts education encompasses music, dance (eurythmy), drama, and visual arts. These tools address children's emotions, imagination, and pictorial thinking. In higher classes (above 12 years), there is a greater emphasis on self-awareness and cognitive processing.

A significant example of the combination of project pedagogy and art-based pedagogy in Waldorf schools is the practice of staging a drama production, where an entire class works on the piece of art for almost half a year. This collaborative process involves extensive hours of work together and directly and indirectly develops emotional and social skills, while providing the experience of creating a cohesive art piece.

In Eurythmy, children learn to move thoughtfully and in a disciplined manner in collaboration with others. While this art form is soulful and expressive, it also teaches skills such as cooperation, spatial and sensory awareness, midline crossing for brain development, motor skills, and more. Eurythmy both requires and develops focus and goodwill, and it has an overall harmonising effect on participants' health and vitality (Elmore, 2020).

Another aspect of art-based emotional development in Waldorf schools is visual arts. Drawing, painting, and various artistic processes are incorporated into the daily routine of the students. These practices can greatly contribute to understanding and shaping a child's temperament. Additionally, rhythmic and repetitive movements during handicrafts are used to strengthen the will and develop logical thinking abilities.

## **D. Italy**

### **i. Social emotional education in Italy**

SEE in Italy poses significant challenges. In recent years, especially in the aftermath of the COVID-19 pandemic, SEE has become a central topic of debate involving teachers, educators, and students. However, its full recognition and implementation in schools still face uncertainty and obstacles. It must confront a traditional conception of the Italian school, prevalent in society, which places emphasis on cognitive skills, particularly in "basic" subjects like language, mathematics, and sciences. According to this view, these skills are seen as essential for shaping citizens of today and tomorrow, equipping them with the necessary tools to navigate adult life. As a

result, the perspective of socio-emotional education is predominantly embraced in the early stages of education, especially in primary schools (6-11 years), which are generally more open to innovation and didactic experimentation.

International literature highlights the significant positive impact of SEE on various aspects of individuals' lives, both in the short and long term, with particular emphasis on its "functional" role (Patera, 2019). For instance, SEE contributes to the reduction of mental health issues in children and young people, enhances their chances of success, helps mitigate biographical risks, and increases their ability to counter these risks in family, study, work, and society at large (Clarke et al., 2015; Durlak et al., 2011; OECD, 2015). Social-emotional skills are thus predictors of important life outcomes such as academic performance (e.g., Poropat, 2009), income (e.g., Danner et al., 2020), successful re-employment (e.g., Gnamb, 2017), health (e.g., Bogg and Roberts, 2004), and life satisfaction (e.g., Rammstedt et al., 2017), often surpassing the influence of cognitive abilities and sociodemographic factors such as educational level (e.g., Spengler et al., 2015). There is a consensus that SEE represents "individual capabilities" that can be developed through formal and informal learning experiences and have a significant impact on socio-economic outcomes throughout one's life (Maccarini, 2021).

The concept of SEE aligns with a vision that underscores the necessity of adaptation and integration within increasingly complex, interconnected, and collaborative contexts of life, work, and daily interactions. The widely used definition of SEE in Italy, also applied for assessing these skills, refers to the broad categories of the Big Five model (Figure 4):

- Openness to experience (open-mindedness)
- Conscientiousness (task performance)
- Emotional stability (emotional regulation)
- Extraversion (engaging with others)
- Agreeableness (collaboration)

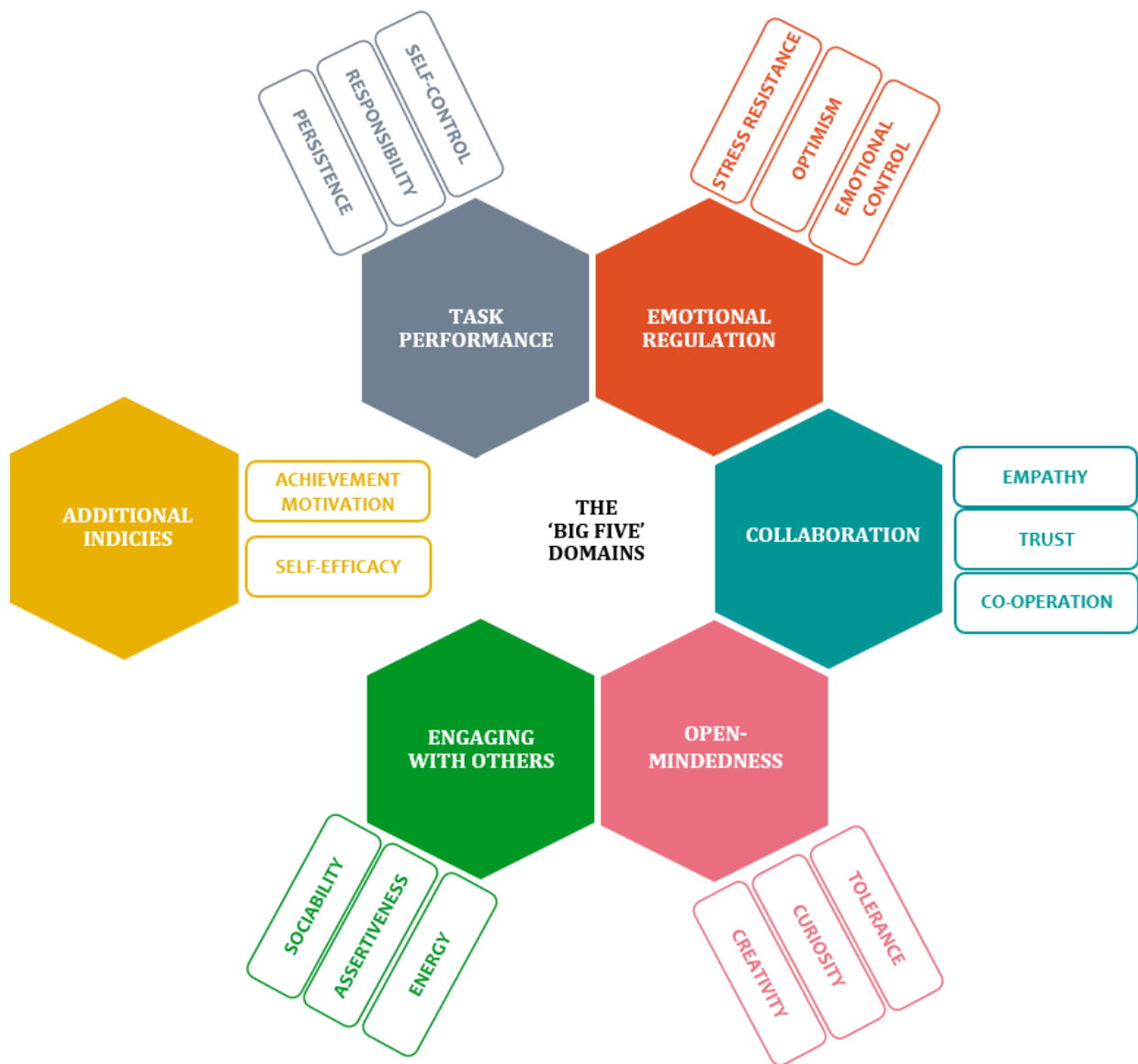


Figure 4 The Big Five Model – Skills area (OECD, n.d.)

References to socio-emotional education (SEE) and the development of SEE can be found in several documents from the Italian Ministry of Education. These include the National Directions for the curriculum of pre-school and the I cycle of education (MIUR, 2012), as well as the Guidelines for actions to prevent and combat bullying and cyberbullying (MIUR, 2015). However, it was only in the last legislature (XVIII, 2018-2022) that the Italian Parliament took initial steps towards formally recognizing these competences in the school setting. Bill No. 2782, introduced on 13/11/2020 and titled "Provisions on the experimental teaching of emotional intelligence education in schools of all levels," aimed to incorporate non-cognitive competences into schools and enhance emotional competences in teaching programs.

The bill, approved by the Chamber of Deputies on 11/1/2022, proposed the introduction of a curricular hour dedicated to emotional intelligence. Its purpose was to effectively address issues such as bullying, educational poverty, school drop-out, and other deviant phenomena. The bill aimed to promote the recovery of emotional vocabulary, improve the relational climate among students, teachers, and families, enhance learning environments, facilitate better communication between educational institutions and families, and prevent isolation and early-onset pathologies among adolescents.

Upon final approval by the Senate, a nationwide voluntary experimentation for the inclusion of activities focused on the development of non-cognitive skills and teacher training was set to begin. The bill did not require additional teaching hours in Italy; instead, participating schools would have needed to revise their teaching methods and incorporate life skills and emotional competences into their curricula. Unfortunately, with the dissolution of the Italian Parliament in 2022, the bill also lapsed. However, we remain hopeful that it will be reintroduced soon, given the broad parliamentary agreement it had garnered.

Social-emotional competences intertwine with primary and secondary school curricula and play a crucial role in children's and adolescents' learning. The promotion of these pathways is primarily driven by actors in the third sector who propose initiatives to foster the development of social-emotional skills in students and provide training for teachers. These initiatives encompass both curricular and extracurricular activities, implemented within and outside school hours.

In recent years, the Italian school system has received substantial European Union funds to address early school leaving and improve basic cognitive skills. However, the calls for proposals governing the distribution of these funds do not explicitly mention social-emotional skills. As a result, it falls upon schools and teachers, during the project planning phase, to allocate significant importance to these competences, recognizing their functional role in supporting the development of basic cognitive skills.

The national system in Italy for monitoring and evaluating the learning outcomes of students aged 6 to 18, overseen by the National Institute for the Evaluation of the System of Education and Training (INVALSI), predominantly focuses on cognitive skills and dimensions. The assessment results heavily influence the implementation of programs and policies targeting early school leaving. By gradually and experimentally incorporating social-emotional skills among the cognitive skills to be assessed, including them in the development of the OECD-PISA system, their integration into educational processes within schools can be facilitated.

## ii. Arts-integrated practices from Italy

Several school projects have been implemented in the field of SEE, drawing inspiration from SEL programs. These projects provide valuable reference tools for young individuals, equipping them with the necessary skills to navigate school, work, interpersonal relationships, and various aspects of their lives. The foundational principles of SEL, as embraced by these projects, align with the Big Five model of SEE (refer to Figure 4):

- **Self-awareness:** This encompasses emotional awareness, enabling individuals to identify and recognize their own emotions.
- **Emotional self-regulation:** This refers to the ability to regulate and control one's emotions effectively.
- **Responsible decision-making:** It involves the capacity to make constructive and respectful choices regarding personal behavior and social interactions.
- **Interpersonal skills:** This encompasses the ability to communicate, cooperate, negotiate, offer and seek help, and engage in positive social interactions.
- **Social awareness:** This includes empathy, respect for others, and an appreciation of diversity, among other aspects.

Here, we provide a brief overview of two projects implemented in Italy, one educational and one action-research based. The first project, titled "Crescendo insieme si cresce" (Growing together we grow), has been ongoing since 2013 in a small area in Northern Italy. It involves four primary schools, 400 pupils, and various stakeholders, including teachers, designers, educators, psychologists, and pedagogues. The project's development phases include:

1. Enhancement of teachers' emotional-relational skills to effectively manage complex situations.
2. Workshop activities engaging pupils and their parents in a growth-oriented journey focused on anger management and understanding one's own and others' emotional states.
3. Supportive actions for parenting.
4. Ongoing evaluation and documentation.

The project's design aims to work on emotions throughout the five years of primary school, using the theme of the five senses, with each school year focusing on a

specific sense. The senses covered in each year are as follows: year 1 (corporality), year 2 (sensory perceptions, particularly sight and touch), year 3 (hearing and taste), year 4 (citizenship), year 5 (general affectivity and social relations). The project has yielded several benefits, including improved perception of students' well-being, increased motivation to learn, enhanced academic performance, prevention of school dropouts, and reduced aggressive behaviour. By activating multiple classes within a school, a small community has been formed, fostering collaboration and idea exchange to discover new tools that cater to individual needs and contribute to the personal fulfilment of all stakeholders, including teachers.

The second project, titled "Schooling processes and the construction of socio-emotional competences in Italy" (2018-2021), focused on investigating the role of schools in developing socio-emotional competences. It involved 11 primary schools in Turin, specifically Class V, and aimed to explore whether and how students' social and emotional competences change over the course of a school year, as well as the factors and processes within classrooms and schools that contribute to this change. The study examined the following skills in students: perseverance, stress resistance, sociability, collaboration, and creativity. For teachers, the skills investigated were organisation, stress resistance, energy, collaboration, and creativity. The research examined the variables that had the most significant impact on the development of social-emotional skills across various dimensions. Some key findings include:

- Value given to education: Teachers who prioritise the growth of individuals based on their personal vocations, interests, and training needs, rather than focusing solely on academic performance, have a positive influence on the development of social-emotional skills.
- Teacher relationships: The type of relationship between teachers is crucial. Substantial cooperation among colleagues promotes the development of social-emotional skills, while forms of antagonism hinder it.
- Educational style: The educational style adopted by teachers plays a role. Styles that emphasise listening, accompaniment, participative interaction, and communicative mediation, rather than being authoritarian or overly focused on the affective dimension of the teacher-student relationship, are associated with higher levels of social-emotional competences in students. A "pactful" educational style refers to creating a positive learning environment by fostering trust, personalising relationships, and establishing a mutual understanding between teachers and students. It emphasises collaboration, cooperation, and shared responsibility. This approach goes beyond authoritarianism and excessive focus on emotions, promoting active

listening, participation, and communication. By adopting a "pactful" style, teachers cultivate positive relationships, trust, and personalised learning experiences, leading to higher levels of social-emotional competences in students.

- Conflict management: Teachers who employ fair conflict management strategies aimed at repairing damaged relationships among peers contribute to the development of social-emotional skills in students.

These findings shed light on the important role that teachers and their practices play in fostering the development of socio-emotional competences in students. The second dimension of the study focuses on the school environment and its correlation with the development of socio-emotional competences (SEE). The following factors were found to have a significant impact on the development of these skills:

- Autonomous identity of the school: Schools that have a clear and distinct identity, with managers and teachers possessing entrepreneurial skills and maintaining positive relationships with families and the community, are more effective in fostering socio-emotional competences.
- Systemicity of SEE integration: The integration of socio-emotional skills within a systematic, organic, and coordinated project is crucial. Simply including SEE in various programs and experiences with different objectives is ineffective. A comprehensive and coordinated approach is necessary.
- Overall school culture: The development of socio-emotional competences thrives in schools where a culture that promotes and embodies these skills is embraced by all stakeholders. Lack of coordination and alignment among teachers, managers, families, and others involved can impede the effective transmission of the educational message.
- Project involvement of stakeholders: The active participation of families and communities in the implementation of socio-emotional programs and initiatives contributes to their effectiveness.
- Focus on individual pupil development: Personalization of the pupil profile, which involves establishing personalised and face-to-face relationships beyond the classroom setting, is particularly relevant for the development of socio-emotional competences.
- Teacher training: Providing teachers with training specifically focused on socio-emotional skills enhances their ability to promote these competences in students.



- Reflexive and integrated governance: Effective governance structures that integrate different professional expertise, skills, and management levels, as well as fostering reflection and collaboration, are conducive to the development of socio-emotional competences.

These findings highlight the importance of creating a supportive and cohesive school environment that values socio-emotional skills and involves all stakeholders in their implementation and promotion.





## 4 TRAINING NEEDS IDENTIFIED THROUGH A SURVEY ON DESIGNING SEE PROGRAMS

This chapter examines the training needs that were identified through a survey of lower secondary school educators and directors. The survey focused on the design of SEE programs that incorporate arts-integrated practices and extracurricular activities across curricula. The analysis looked into the impact of Covid-19 on educators and the challenges they faced in supporting student well-being, as well as the need for educators from different subject areas to work together in order to mainstream SEE in the school setting. Therefore, the research questions for the survey were set as follows:

1. In what areas of teachers' practices regarding social-emotional instruction do they exhibit greater or lesser proficiency?
2. In what aspects of social-emotional competences do educators perceive themselves as possessing a surplus or deficit?

### A. Method

*Participants.* The survey was conducted on primary and lower secondary school teachers in Greece, Hungary and Italy, from November to December 2022, using a convenience sampling method. First, the research team invited partner schools in each country to participate in the survey, and the questionnaires were distributed to schools that agreed to participate. Each teacher filled in the questionnaire online. Following the ethical code for the official Finnish guidelines on Responsible Conduct of Research and Procedures for Handling Allegations of Misconduct in Finland (Finnish Advisory Board on Research Integrity, 2012), we explained the survey's intention,

the analytical process, voluntary participation in the survey, and ethical considerations, including guaranteed anonymisation, at the beginning of the survey. Altogether, data were collected from 85 teachers at primary schools and lower secondary schools (25 from Greece, 42 from Hungary and 18 from Italy). The average age was 50.46 (SD = 7.94) years and the experience of these teachers was 20.27 (SD = 10.65) years.

*Instruments.* Teachers' social emotional teaching practice was measured using 39 items, Self-assess implementation of teaching practices on Instructional Interaction, developed by Yoder (2014). The scale consists of six dimensions: Cooperative learning ( $\alpha = .90$ ), Classroom discussions ( $\alpha = .87$ ), Self-assessment and self-reflection ( $\alpha = .90$ ), balanced instruction ( $\alpha = .83$ ), Academic press and expectations ( $\alpha = .81$ ) and Competence building ( $\alpha = .83$ ). The overall Cronbach's alpha of all 39 items was .96. The response scale was a five-point Likert-type scale anchored at 1. I do not implement this practice and 5. I implement this practice extremely well. The item descriptions of the scales and the items' means and standard deviations are shown in Table 2.

Teachers' social emotional competence was measured using 21 items, Self-assess teachers' own SEL competencies on Instructional Interaction, developed by Yoder (2014). The scale comprises five dimensions of social emotional education: Self-awareness ( $\alpha = .77$ ), Self-management ( $\alpha = .77$ ), Social awareness ( $\alpha = .82$ ), Relationship and social skills ( $\alpha = .84$ ) and Responsible decision-making ( $\alpha = .77$ ). The overall Cronbach's alpha of all 21 items was .93. The response scale was a four-point Likert-type scale anchored at 1. Strongly disagree and 4. Strongly agree. Item descriptions, mean, and standard deviation of the items are shown in Table 2.

Table 2 Means (M), standard deviations (SD) of the teachers' social emotional teaching practice and competences.

No.	Items	Dimension	M	SD
<b><i>Self-assess implementation of teaching practices on Instructional Interaction (N = 85)</i></b>				
Inst_1	I encourage my students to work with other students when they have trouble with an assignment.	Cooperative learning	3.58	.76
Inst_2	I create learning experiences in which my students depend on each other.	Cooperative learning	3.31	.85
Inst_3	I create learning experiences in which my students must apply positive social skills to be successful.	Cooperative learning	3.36	1.06
Inst_4	I hold individuals and the group accountable for learning during small-group work.	Cooperative learning	3.46	1.02



Inst_5	I provide opportunities for my students to share their work and receive feedback from each other.	Cooperative learning	3.44	1.05
Inst_6	I provide space to allow my students to collaboratively process how they work together and monitor their progress toward their goal.	Cooperative learning	3.22	.93
Inst_7	I give students feedback on how they interact with and learn from others during cooperative learning experiences.	Cooperative learning	3.41	1.11
Inst_8	I help my students identify how to listen (e.g., tracking the speaker, making mental connections).	Classroom discussions	3.59	1.06
Inst_9	I help students learn how to respond to and learn from their peers' contributions during a discussion.	Classroom discussions	3.47	1.01
Inst_10	I help my students learn how to effectively communicate their points of view (e.g., elaborate on their thinking).	Classroom discussions	3.69	.90
Inst_11	I hold in-depth discussions about content with my students.	Classroom discussions	3.44	1.20
Inst_12	I ask my students to listen to and think about their peers' opinions and whether they agree with them.	Classroom discussions	3.76	.97
Inst_13	I tell my students the learning goals for each lesson.	Self-assessment and self-reflection	3.60	.99
Inst_14	I have my students reflect on their personal academic goals (e.g., make connections to the lesson goals).	Self-assessment and self-reflection	3.16	1.03
Inst_15	I provide my students strategies to analyze their work (e.g., using performance rubrics, peer reviews).	Self-assessment and self-reflection	3.07	1.16
Inst_16	I create opportunities for my students to monitor and reflect on their progress toward their learning goals.	Self-assessment and self-reflection	3.22	.98
Inst_17	I create opportunities for my students to monitor and reflect on their social learning.	Self-assessment and self-reflection	3.08	1.00
Inst_18	I help my students develop strategies to make sure they meet their learning goals.	Self-assessment and self-reflection	3.59	.99
Inst_19	I provide my students opportunities to reflect on their thinking and learning processes (e.g., using graphic organizers or journals).	Self-assessment and self-reflection	3.16	1.15
Inst_20	I ask my students to think together to provide feedback on the effectiveness of learning activities (e.g., debriefing tool, feedback form, simple survey).	Self-assessment and self-reflection	2.62	1.13
Inst_21	I use an appropriate balance between providing students opportunities to directly learn new information, as well as actively engage in the material.	Balanced instruction	3.62	.96
Inst_22	I have my students work on some extended projects that require at least one week to complete.	Balanced instruction	2.73	1.32

Inst_23	I require my students to extend their thinking when they provide basic answers (e.g., ask multiple follow- up questions).	Balanced instruction	3.52	1.12
Inst_24	I use multiple instructional strategies to keep my students engaged in learning.	Balanced instruction	3.74	.88
Inst_25	I make sure that my activities are not just fun but represent one of the best ways for students to learn the content.	Balanced instruction	3.85	.84
Inst_26	I ask students to work on products (e.g., Web pages, skits, or posters) that are meant to be shared with multiple audiences (e.g., parents, community members).	Balanced instruction	2.44	1.16
Inst_27	I give my students more challenging problems when they have mastered easier material.	Academic press and expectations	3.71	.90
Inst_28	I ensure that my students feel responsible for accomplishing or failing to accomplish their academic work.	Academic press and expectations	3.82	.83
Inst_29	I teach my students the connection between effort and results, and I expect my students to put in full effort.	Academic press and expectations	3.89	.93
Inst_30	I give my students work that has more than one right answer and ask them to defend their answers.	Academic press and expectations	3.59	1.09
Inst_31	I support my students socially and emotionally while challenging them with new or higher levels of learning.	Academic press and expectations	3.91	.92
Inst_32	I model and practice new learning with my students before asking them to perform independently.	Competence building	3.89	.83
Inst_33	I demonstrate a concept using a variety of tools (e.g., modeling, demonstrations, mini-lessons, or texts).	Competence building	3.65	1.01
Inst_34	I conference with my students on ways to make their work better.	Competence building	3.51	.93
Inst_35	I use multiple strategies with my students until they have figured out how to solve the problem (i.e., graphic organizers, leveled text, checklist, verbal cues).	Competence building	3.55	.84
Inst_36	I give my students frequent specific feedback to let them know how they are doing in my class (academically and socially).	Competence building	3.75	1.00
Inst_37	I have my students correct their mistakes (academic or social) based on feedback from me or their peers.	Competence building	3.44	1.03
Inst_38	I provide specific feedback that is focused on the academic task at hand.	Competence building	3.61	1.08
Inst_39	I use student misconceptions to guide my instruction without singling the student out.	Competence building	3.86	.97
<b>Self-assess teachers' own SEL competencies on Instructional Interaction (N = 85)</b>				
SEC_1	I am aware of instructional teaching practices that I need to improve in order to grow professionally.	Self-awareness	3.06	.70
SEC_2	I can effectively implement instructional teaching practices with my students.	Self-awareness	3.13	.61



SEC_3	I am usually aware of how my emotions, culturally grounded beliefs, and background are precursors to my emotional reactions, and I understand how they impact my instructional teaching practices with my students.	Self-awareness	3.44	.61
SEC_4	I understand how student responses (positive and negative) affect my emotions and my behaviours during instructional teaching practices.	Self-awareness	3.42	.64
SEC_5	I am aware of how my cultural beliefs and background affect my instructional teaching practices with my students.	Self-awareness	3.39	.71
SEC_6	I continuously refine my personal goals about how I will best implement instructional teaching practices with my students.	Self-management/emotion regulation	3.14	.68
SEC_7	I effectively use multiple strategies (e.g., breathing techniques and mindfulness) when I have a strong emotional reaction in the classroom (e.g., stress, anger) when implementing instructional practices.	Self-management/emotion regulation	2.36	.94
SEC_8	Through the effective management of my emotions (e.g., use of stress reduction techniques), I am better able to implement instructional teaching practices and to develop a positive learning environment that is free from bias and prejudice.	Self-management/emotion regulation	2.82	.89
SEC_9	I model behaviours (e.g., form guidelines, set boundaries) to help students learn to regulate emotions during instructional practices.	Self-management/emotion regulation	3.15	.72
SEC_10	To effectively implement positive instructional teaching practices, I usually understand the perspectives of my students and can pay attention to their emotional cues during classroom interactions.	Social awareness	3.39	.64
SEC_11	I try to understand why my students are or are not actively participating, and I am usually successful at providing my students the necessary skills to participate in the instructional teaching practices.	Social awareness	3.14	.58
SEC_12	I successfully support positive emotions and respond to negative emotions during instructional teaching practices.	Social awareness	3.18	.68
SEC_13	I address the commonalities and differences (e.g., racial, ethnic, cultural) that exist among students when I implement the instructional teaching practices.	Social awareness	3.18	.74
SEC_14	I clearly communicate behavioural and academic expectations in a manner that addresses students' individual needs and strengths when implementing instructional teaching practices.	Relationship/social skills	3.15	.73
SEC_15	I am comfortable helping my students resolve interpersonal conflicts that come up during instructional teaching practices, and I have experienced success with this.	Relationship/social skills	2.98	.69

SEC_16	I use the instructional teaching practices to help form meaningful relationships with my students and cultivate their SEL skills, and I am usually successful at building meaningful relationships.	Relationship/social skills	3.13	.74
SEC_17	I use the instructional teaching practices to help cultivate my students' SEL skills, and I am usually successful at building their SEL skills.	Relationship/social skills	3.05	.74
SEC_18	I am effective at considering multiple forms of evidence, such as balancing the needs and the behaviours of my entire class, while implementing the instructional teaching practices.	Responsible decision making	2.96	.72
SEC_19	I regularly include my students and/or collaborate with colleagues to solve problems that arise in the classroom related to the instructional teaching practices.	Responsible decision making	3.29	.74
SEC_20	I stay focused and consistent when I implement instructional teaching practices.	Responsible decision making	3.32	.58
SEC_21	When I implement the instructional teaching practices, I balance awareness of students' emotional needs and academic needs.	Responsible decision making	3.13	.70

## B. Results

In this section, we try to grasp teachers' need for SEE. First, we examine the difference between teachers' social emotional teaching practice areas. Second, we investigate the difference between teachers' social emotional competences. The differences are analysed by repeated measures ANOVA. The analysis of all the data was conducted utilising SPSS Version 28.

A repeated measures ANOVA was conducted to examine which areas of instructional practice teachers frequently engage in and feel need support in. As Mauchly's sphericity test was significant ( $p < .001$ ), Greenhouse-Geisser's analysis of variance results with adjustment for degrees of freedom were used. The results showed that the teachers' instructional practice on SEE varied significantly between areas,  $F(1,84) = 19.74$ ,  $p < .001$ ,  $\eta^2 = .19$ . To further explore the interaction, post-hoc comparisons were conducted using the Bonferroni method of multiple comparison adjustment. The comparison results indicated that teachers have Academic press and expectations and Competence building areas most while they have implemented in Self-assessment and self-reflection and Balanced instruction areas least. The whole comparison results were shown in Table 3. The similar trends can be seen in Hungary and Italy while Greece showed that they implemented more Classroom discussions and less Cooperative learning (Figure 5).

Table 3 Means (M), standard deviations (SD) and pairwise comparisons of the teachers' social emotional teaching practice.

Areas	M	SD	Pairwise comparisons
1. Cooperative learning	3.40	0.77	5, 6 > 1, 3, 4
2. Classroom discussions	3.59	0.84	5 = 6 = 2
3. Self-assessment and self-reflection	3.19	0.82	1 = 2
4. Balanced instruction	3.32	0.78	2 > 3, 4
5. Academic press and expectations	3.78	0.71	3 = 4
6. Competence building	3.66	0.66	

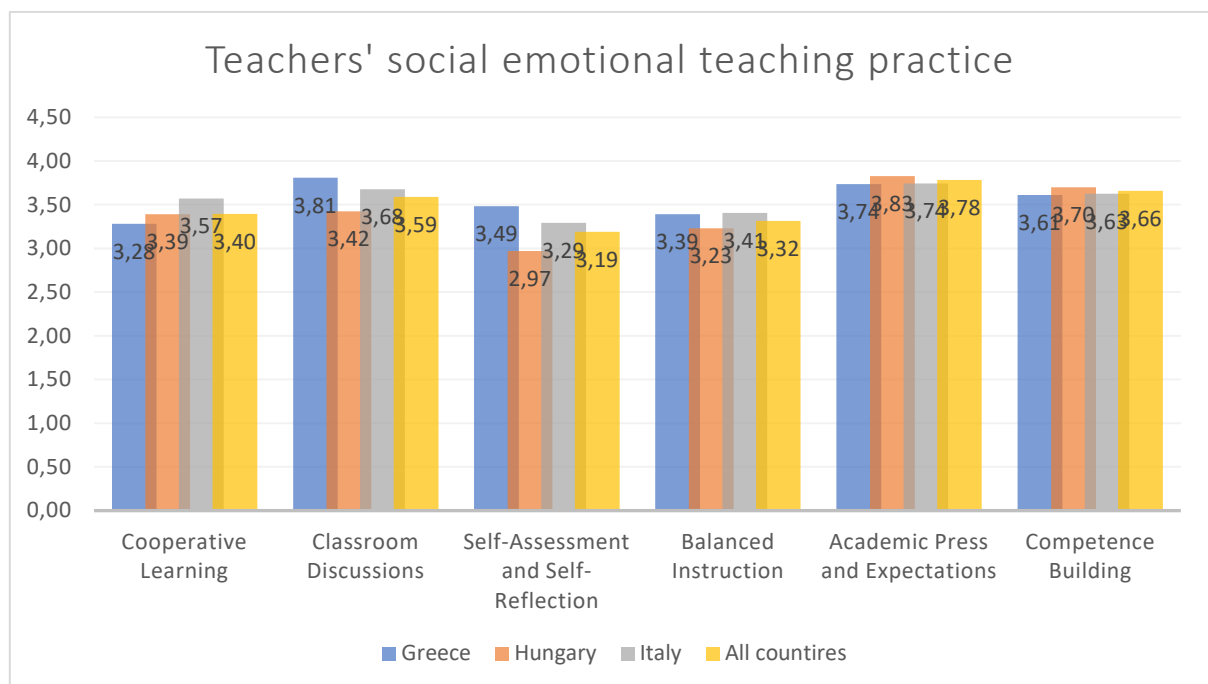


Figure 5 Teachers' social emotional teaching practice in each country

The other repeated measures ANOVA was conducted to examine which areas of SEE competence they feel they have. Mauchly's sphericity test was not significant ( $p = .07$ ). The results indicated that the teacher SEE competence varied significantly between areas,  $F(1,18) = 20.82$ ,  $p < .001$ ,  $\eta^2 = .20$ . The comparison results showed that the teachers feel they have the SEE competences on Self-awareness and Social awareness areas most while they feel they have the competences on Self-management/emotion regulation area least. The whole comparison results were shown in Table 4. The similar trends could be seen in each country (Figure 6).

Table 4 Means (M), standard deviations (SD) and pairwise comparisons of the teachers' social emotional teaching competence

Areas	M	SD	Pairwise comparisons
1. Self-Awareness	3.29	0.47	1 = 3 = 5
2. Self-Management/Emotion Regulation	2.87	0.62	1, 3 > 4, 2
3. Social Awareness	3.22	0.54	4 = 5
4. Relationship/Social Skills	3.08	0.60	4, 5 > 2
5. Responsible Decision Making	3.18	0.53	

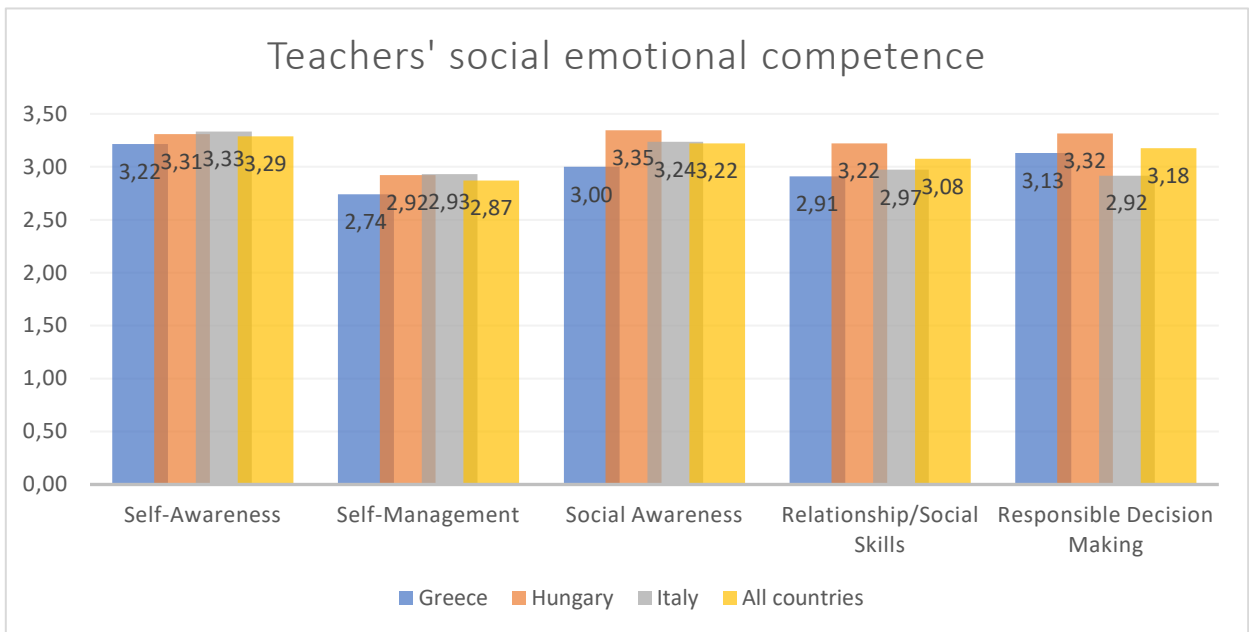


Figure 6 Teachers' social emotional competence in each country



## 5 FOCUS GROUPS IN PARTNER COUNTRIES

### A. Method

This project applied a focus group method to collect opinions from multiple stakeholders, including educational public authorities, CSOs, and students. In each focus group, first, a coordinator from each partner county explained the project. Second, the guiding questions were introduced to the participants. The participants were required to answer according to the five SEE aspects. Finally, the participants wrote their answers in Jamboard. In the analysis, similar answers were grouped up as a bigger theme.

A focus group was organised by the local consortium partners, which invited participants from four countries. The total number of participants was 13, with 3 from Greece, 9 from Italy, and 1 from Hungary. These participants were from various institutions, including educational policy institutes, Ministries of Education, and school leadership positions. For the CSO<sup>1</sup> focus group, the participants included 35 in total (7 from Greece, 11 from Italy and 17 from Hungary). They are from CSOs and NGO<sup>2</sup>s. All of them are working with adolescents with diverse cultural and ethnic backgrounds. For the student focus group, the participants included 10 from Greece, 21 from Italy and 14 from Hungary. They were from primary and lower-secondary schools.

---

<sup>1</sup> CSO = Civil Society Organization

<sup>2</sup> NGO = Non-governmental Organization

## B. Educational public authorities

In the focus group interviews for educational public authorities, they were asked two questions:

1. From the perspective of educational public authorities, what kind of **national policy framework** do you think would promote social emotional education?
2. From the perspective of educational public authorities, what do you think are **the institutional barriers** for promoting social emotional education?

### i. National policy framework promoting SEE

In the discussion, the participants indicated that many educational policy frameworks support students' SEE. Because educational policies cover many domains of education, the participants felt difficulty to allocate specific educational policies into each SEE aspect. Therefore, educational policy frameworks enhance students' SEE as a whole even though the policy frameworks are mentioned in each SEE aspect.

*Self-awareness.* Students develop their self-awareness through many educational frameworks and activities, including club activities, extracurricular programs with a wide range of topics, student councils and youth Parliament program. In some countries, the governments take initiatives to develop students' SEE, such as the Innovative School Programs in Greece.

*Self-management.* In Greece, some political endeavours are conducted: Innovative School Programs and Health Education Innovative programs. The participants agreed that social workers and psychologists in schools play an essential role to develop self-management of students. Also, some require integrating the teaching and reinforcement of SEE skills into teachers' daily interactions and practices with students.

*Social awareness.* The participants indicated the importance of the collective support by families, schools and communities. They require more institutional connections at policy level such as communication between Ministries of Health and Education in planning educational programs.

*Relationship and social skills.* Interdisciplinary assessment can be one framework to enhance students' SEE at school level. The assessment could reinforce new participatory learning methods based on emotion-based cooperative learning. At the educational policy level, educational professionals in counseling and support centres such as school coordinators/mentors and counselors help students to develop relationship-connected skills.

*Responsible decision-making.* In Greece, teachers can use the Educators' Guide for School and Social Life curriculum and the Skill workshop, which introduce the conceptual framework for social and emotional competence. In Italy, still they call for a new perspective and new approaches and support strategies that have to be designed.

## **ii. Institutional barriers for promoting SEE**

All of the participants agreed that the most serious institutional barriers are related to inadequate teachers' in-service training and assessment, the insufficient staffing of school psychologists and social workers, as well as the lack of actions' reflection and assessment. However, each country is different regarding how much SEE is prevalent in the county. In Italy, schools are not required to introduce SEE in their school curricula. Some schools are testing SEE-based activities while others are not. In the countries where SEE is not prevalent at educational policy level, the main institutional barriers for promoting SEE is the lack of a national legislation and dedicated resources to introduce and promote the SEE into the schools. The participants suggested that it could be useful to set training courses on the SEE for teachers and identify a national institutional system for recognizing the non-formal competences acquired by the students in extra-activities schools. Another point mentioned is that conducting SEE may touch the sensitive data and privacy of children in relation to the families. However, a Hungarian participant warned that we have to move SEE forward, otherwise the educational system would reproduce the societal differences.

*Self-awareness.* First of all, teachers are not trained to teach SEE in their teacher training. However, teachers' in-service training is not enough. Second, even though there are some educational interventions for some students, follow up is not enough and still needed. Finally, the participants pointed out the need for teachers to have more awareness and competences in order to effectively incorporate social emotional education into their school programs.

*Self-management.* There are barriers to enhancing social emotional education for students, including optional in-service training for teachers and lack of sufficient numbers of psychologists and specialised staff in schools. Specifically, the absence of a national education policy focused on social emotional education is a typical barrier in Italy. Otherwise, teachers would not be mandated to use SEE approaches.

*Social awareness.* The barriers mentioned are following: a lack of sufficient numbers of psychologists and specialised staff in schools, difficulties in cooperation between Ministries of Health and Education in planning and implementing

educational programs, and variation in awareness and implementation of SEE across schools (some using specific approaches and materials while others do not).

*Relationship and social skills.* Teachers are struggling to conduct SEE because the emphases of national curriculums are still on cognitive goals. In Italy, there are teachers who have a concern to step in students' personal and psychological aspects when conducting SEE. Families may be afraid that personal information would be addressed.

*Responsible decision-making.* At the educational policy level, there is no framework that encourages students' reflection and assessment on their learning and actions. Moreover, there is a lack of institutional support for CSOs to integrate the curriculum at schools.

## C. Local civil society organisations (CSOs)

In the focus group interviews for CSOs, they were asked three questions:

1. What do you think are **the benefits of promoting social emotional education** when you connect educational curricular and extracurricular activities?
2. What do you think are **the opportunities to promote social emotional education** when you connect educational curricular and extracurricular activities?
3. What do you think are **the challenges** when you connect educational curricular and extracurricular activities to promote social emotional education?

### i. Benefits

In general, the participants strongly agreed with the impact and benefits that extracurricular activities have for students especially for students in vulnerable situations like early school leaving students or at risk of exclusion. Social emotional education improves self-esteem, the awareness of one's own talents and social skills. The participants pointed out the benefits for each SEE aspect:

*Self-awareness.* Self-acceptance involves becoming familiar and accepting of one's thoughts and feelings, including the difficult parts of one's personality. When students are familiar with themselves, their mental health becomes stable. This leads to increased positive self image, self-confidence and the ability to recognize and accept emotions. It also involves awareness of personal boundaries and expressing

oneself in different ways, as well as recognizing and valuing one's own skills and abilities.

*Self-management.* Better time management, setting boundaries, and developing skills to adapt to new social settings are key for self-management. Additionally, the ability to relate to others and the use of critical thinking are important tools for successful self-management. In addition, setting goals for the future can serve as a compass for life.

*Social awareness.* Perception of personal boundaries leads to respect for oneself and others. Being a happier and more balanced person, acting in a balanced way, developing empathy, taking control of oneself by understanding the personalities of others, and reinforcing social cohesion through collective activities between individuals can all contribute to this.

*Relationship and social skills.* Expressing oneself through different ways is important, such as sharing personal significant experiences by using artistic languages. Creative outlets, including the arts, practical, and manual activities, can also be used to express oneself.

*Responsible decision-making.* Mature decision-making, based on respect for oneself and others, is crucial. Through such decision-making, students are able to take responsibility for tasks and objectives. A socially and emotionally skilled person is more likely to be stable and successful in life and can stand as a role model for others, which leads to leadership.

## **ii. Opportunities**

The participants claimed that the non-formal education approach gives values to the creative thinking of the students and creates an occasion to use the practical and artistic languages to express themselves in the best way. Participation for SEE refers also to promote collaborative behaviours and social cohesion between students at school. Participants use playful activities for SEE: group play, several training activities, drama play, board games and games between groups, common cooking and eating, excursions, storytelling and summer camps where students are led by professionals with social emotional skills. As SEE techniques, participants utilise active listening, talking (one-by-one, small groups and plenary sessions), gathering attention to others, show examples for conflict resolution and show consistency both in behaviour and in verbal communication. In terms of opportunities to, the participants identified them in each aspect:

*Self-awareness.* Functional classrooms and the ability to successfully exist in social settings are important. Discovering one's own skills and competencies leads to finding one's identity.

*Self-management.* Finding one's own identity enables him/her to plan for future independence. Creating collective moments to promote and share emotions and awareness can be beneficial to nurture a cooperating and participatory attitude towards life in general.

*Social awareness.* Development of citizenship skills, including critical thinking and problem solving, are important. Self-expression is also essential because s/he can learn how others react when s/he expresses oneself.

*Relationship and social skills.* Adopting peer education methods to learn and improve competences and developing a sense of belonging to achieve group results benefits relationships and social skills. Creating a cooperative culture of mutual respect, managing and avoiding manipulative people, and promoting mental health are essential to make more socially fair and equitable communities.

*Responsible decision-making.* Creating opportunities for students to reflect on their emotions and well-being can be useful to develop effective coping mechanisms, make informed decisions, and develop resilience in the face of challenges.

### **iii. Challenges**

The participants mentioned some challenges related to the implementation of non-formal education in a traditional school setting. These challenges include resistance from educators and parents who are accustomed to traditional teaching methods, a lack of interest and funding for non-formal education, conservative attitudes, a lack of time, and outdated teaching materials and curricula. Additionally, there may be limited opportunities for collaboration between schools and community organisations, and a lack of recognition for life skills development by the education system. Moreover, there is a call for an institutional system to recognise the importance of life skills (e.g., flexible curriculum) and for the policy makers to play a role in this.

## **D. Students**

In the focus group interviews for students, they were asked four questions:

- What kind of social emotional competences do you think are **important** for you?



- What kind of social emotional competences do you think are **your strengths**?
- What kind of social emotional competences do you think are **your challenges** (difficult to develop, improve and acquire)?
- How has **COVID-19** affected your social emotional competences?

### **i. Important competences**

Students mentioned SEE competences in common in many SEE aspects. Frequently referred competences were following:

- To feel confident
- To be patient
- To be able to manage your own emotions
- To respect others' voices and spaces
- To be able to understand others' emotions
- To listen to others
- To forgive others
- To help others
- To enact leadership
- To solve conflict
- To have humour

Since the idea of competence was new for students, it seemed difficult for them to answer the questions. Students could point out SEE behaviour and skills more easily, including cooperating, giving help, being polite, and solving conflicts. However, the more abstract SEE competences (consciousness, resilience, leadership) were difficult for them to derive. The aspect of responsible decision-making was particularly difficult for them to answer. This means that the more abstract competences and the aspect may have space to develop.

*Self-awareness.* When it comes to self-awareness, students emphasise the importance of feeling confident. If they feel self-confidence, they can be decisive, patient, and even generous to others. They also mentioned that they need to live according to their values.

*Self-management.* In order to control yourself, students pointed out that it is crucial to manage how to express your own emotions properly, for example, controlling of expression of negative emotions.

*Social awareness.* Students mentioned behavioural and psychological SEE competences. Behavioural competences include listening to others, not interrupting others when they are talking, and respecting personal spaces for others. Psychological competences cover being responsible and understanding others' emotions. These competences are important for making friendships.

*Relationship and social skills.* Students knew that skills for good relationships are based on social awareness. In the social awareness aspect, students have already noticed how they understand others. In this aspect, they could mention skills at more behavioural levels: forgiving, asking questions, cooperating, apologising, being polite, being kind, solving conflicts, having humour and resisting peer pressure.

*Responsible decision-making.* Students found it challenging to articulate SEE competences in this area. Notably, the inclusion of helping and forgiving others as competences for responsible decision-making was remarkable. One interesting observation was their recognition of the importance of logical thinking in responsible decision-making.

## **ii. Strengths**

As similar to the importance, the students felt difficult to answer their abstract strengths regarding SEE. They could notice their strengths at a more behavioural level: *solving problems, making friends, cooperating with others, and helping others.*

*Self-awareness.* Some students mentioned being creative, friendly, humorous and thoughtful are strengths when they look at themselves. Some claimed that being able to recognise his/her own weaknesses is even one of their strengths.

*Self-management.* The students agreed that solving problems and organising ways to achieve goals are their strength. When the goals and problems are clear, they can manage themselves.

*Social awareness.* The students recognised their strengths in relation to friends. In the relationships, they try to gain the trust from other friends, solve conflicts, and have smooth corporations. They acknowledged noticing others' emotional state to have good relationships.

*Relationship and social skills.* As behaviours, they noticed their SEE strengths, such as helping others, leading a group, and induction for new people. Regarding attitudes towards having better social skills, they mentioned that among the strengths are being a trustworthy person and planning a better future with friends.



*Responsible decision-making.* Identifying a problem is difficult, but they are ready to do it. When they face problems and challenges, they are also willing to help other friends, which leads to collective decision-making.

### **iii. Challenges**

The students wrote numerous things honestly to this aspect as well, for example, “I can easily lose my temper”, “I can hardly accept when I am not right”, and “When I think of a bad memory with my peers, I can start crying unintentionally”. Regarding the most challenging competences, many students mentioned the ability to express their feelings, handle frustration and anger, manage time functionally, identify and take initiatives.

*Self-awareness.* The students feel difficult to understand themselves. Even though they recognise that being creative is important, they feel challenges to be creative. This relates to how much they can be confident in themselves.

*Self-management.* The challenging competences in this aspect are following rules, control yourself, being patient, expressing your own emotions, and managing anger, stress and time. The students seemed constantly struggling to reconcile with external constraints, such as social rules and relationships with others.

*Social awareness.* Many students feel that they are not good at taking initiatives, including leading a group, asking questions, and taking responsibilities. This may be related to what they said that they are not also good at being patient.

*Relationship and social skills.* In this aspect, they mentioned challenging competences concerning self and others. Regarding competences for self, they feel expressing themselves in public, such as having speech and expressing emotions, as challenges. As for competences for relationships with others, being empathic, accepting others’ opinion, starting conversation and asking for help from others are the main challenges for them. They sometimes feel it is difficult to approach others when they need help.

*Responsible decision-making.* For effective relationships, students understand the importance of diversity of people (friends). However, they find it difficult to talk openly among them, for example discussing positive and negative aspects. All in all, they also feel difficult to lead a team or group.

### **iv. COVID-19**

The students discussed much about this topic. Interestingly, the students mentioned that COVID-19 affected their social emotional competences both positively and negatively. The positive points were following, for example: appreciating friendship

more, learning to handle difficult situations by myself, becoming more open for others, and having less quarrels. On the other hand, the negative points were becoming more shy and timid, difficult to concentrate for lessons, and forgetting a lot of things easily.

*Self-awareness.* In virtual learning situations, some students feel that they are not patient enough. It may be because they are facing the screen all the time during the lessons. However, studying in such situations could be a good opportunity for some students because they realise they are acting differently at school and at home.

*Self-management.* Many students claimed that it was difficult to manage stress during COVID-19 time. Although they had a lot of free time, they could not use the time efficiently, which made them bored and feel stressed. In this sense, some students mentioned that they acquired the ability to handle situations by themselves.

*Social awareness.* In online situations, the students had a new challenge to recognise others' emotional status through a computer monitor. Communications online limit information of others, such as body language, emotions, and tone of voices.

*Relationship and social skills.* The students positively learned many things in this aspect. For example, they learned a sense of humour, flexibility, forgiving, cooperating, and building trustworthy relationships. However, they faced challenges as well. They felt that they were far from their friends, and making friendships online was difficult. Expressing one's feelings and emotions was especially difficult online.

*Responsible decision-making.* It was interesting that there were two opposite opinions concerning responsible decision-making. Some students mentioned that having more time positively affects them because they can have more time to consider. On the other hand, effective time management proves to be a challenge for them, as they must carefully consider how to allocate their time for various tasks.

## 6 SUMMARY DISCUSSION OF THE FRAMEWORK STUDY

This framework study aimed to identify teachers' training needs for SEE through a qualitative and quantitative survey. We found the important terms or phrases that are related to students' needs and teachers' training needs. These terms frequently showed up during the focus group discussion. The terms are summarised in Table 5.

Table 5 Key terms for teachers' training needs for SEE

Self-awareness	Self-management	Social awareness	Relationship and social skills	Responsible decision-making
Self-acceptance:	Understanding your own emotions	Understanding emotions of others	Helping and empathising others	Leadership
Recognising strengths and weaknesses	Managing your own emotions	Understanding strengths and weaknesses of others	Listening to and accepting others	Helping others
Self-confidence: Accepting yourself	Coping your own stress			Identifying a problem  Discussing both positive and negative aspects

In addition, we found three dimensions of teachers' needs that should be focused when constructing SEE or its teacher training.

*Including self-assessment and self-reflection in students' learning.* The quantitative study showed that teachers implemented SEE in Academic press and expectations and Competence building areas more. The teachers are likely to be good at providing proper academic teaching or materials according to students' level. However, the teachers have implemented SEE in Self-assessment and self-reflection area least. Many teachers have not conducted self-assessment in their teaching. This may come from the traditional teacher training where teachers are trained as evaluators and students are the subjects to be evaluated. This result was supported by the results in the focus group. In the EPA focus group, the participants pointed out the lack of teacher training for assessment as a barrier to promote SEE. Even though incorporating interdisciplinary study could augment participatory learning that could provide opportunities to give feedback to each other among students, it seems that educators have yet to be trained in utilising interdisciplinary learning. While self-evaluation of one's own learning has been implemented in some countries such as Finland, it remains an uncommon practice. This may be due to a predominant inclination towards summative assessments rather than formative assessments in schools. It is possible that educators may require additional training in incorporating self-evaluation as a formative assessment tool.

*Cross-disciplinary and balanced education.* Teachers appear to encounter challenges in delivering instruction through a diverse array of pedagogical methods. This was evidenced by the low scores for Balanced instruction, which suggests that teachers face difficulties in providing SEE through various modalities such as play-based learning, online resources, posters, community interactions, etc. However, participants in the CSO focus groups claimed that the quality of SEE can be elevated through a multitude of approaches, particularly in the realm of non-formal education where emotional approaches to learning are more feasible. This can be achieved through emotional expression through drama, play, self-awareness through group work, recognition of others, and relationship building. The low level of implementation of these educational approaches can be attributed to a lack of clarity regarding the desired outcomes of education and the difficulty of determining the focus of cross-disciplinary education such as art-integrated education. It is imperative to design education that clearly defines the focus on one or more of the five areas of SEE, as this will motivate teachers to adopt these pedagogical methods.

*Competence in self-management and emotion regulation.* The results of the quantitative survey showed that the teachers demonstrated the highest levels of proficiency in the domains of Self-awareness and Social awareness, and the lowest levels

of competences in Self-regulation/Emotional management. The teachers appeared to experience challenges in maintaining emotional stability and effectively managing stress, thus impeding their ability to achieve their objectives. It was identified that there is a need for enhanced emotional management in the classroom when dealing with students, managing stress from job demands, and navigating interpersonal relationships with colleagues and parents. This topic was also widely discussed in various student focus groups. For instance, it was observed that students lacked competences in expressing their emotions, particularly in the online context. Moreover, students encountered difficulties in mitigating stress resulting from virtual learning. Consequently, enhancing teachers' emotional competence in emotional regulation has the potential to address students' challenges in emotional regulation.

In conclusion, this intervention framework suggests utilising the points below when structuring (art-integrated) teacher training for SEE:

- Teachers can develop self-assessment competence of students
- Teachers can develop skills to provide opportunities for students to gain feedback from others as a formative assessment
- Teachers can utilise multi-disciplinary or non-formal educational activities
- Teachers can clarify the focus on one or more of the five areas of SEE when conducting multidisciplinary or non-formal education
- Teachers can promote competences to emotional management (emotion and stress arisen from job and relationships with students, colleagues, parents, and others) for teachers, which leads to skills to develop students' emotional management

The generalisability of the results of this framework study is subject to certain limitations. First, it has been difficult to conduct student focus groups in many countries. The terms used in the discussion related to SEE were not familiar to the students. In some countries, students were not used to the group discussion activities as we conducted at the secondary school level. Second, for the quantitative part, the sample size was relatively small. Even though we found the important results, they would not be generalised.

## 7 INTERVENTION METHODS

Based on the results of the framework, the following interventions are envisioned in the participating countries of the ReImagined project.

### **A. Greece: Method for outdoor school projects at community level connecting extra-curricular with cross-curricular activities**

In relation to the research on the framework of the national policy in the promotion of SEE, the problems in Greece are focused on the following three points:

- Insufficient, as well as not nationally organised specialised on SEE teachers in-service training.
- Discouraging students' self-assessment.
- Lack of cooperation between educational institutions and other ministries for promoting social and emotional educational programs.

In 2011, as a part of an educational reform named New School, the Ministry of Education prepared the teacher's guide School and Social Life aiming on SEE implementation. Despite the scientific validity and the thoroughness of the writing of the material, this action was never accompanied by a national systematic training of teachers in order to be piloted, evaluated and then integrated into the school curriculum. The Erasmus project REIMAGINED, can, through its pilot application and the upcoming results, be a new chance for the Ministry of Education in collaboration with the IEP, to redesign the implementation of SEE in Greek school education.

Partnerships between schools and communities have benefits on both local citizens' life and wellbeing, as well as on students' achievement (Epstein & Sanders,

1998; Henderson, Mapp, Johnson, & Davies, 2007). ActionAid Hellas Athens Community Center's (ACC) objectives are the development of relationships, which promote community participation and cooperation with the school community. Through a variety of projects, ACC attempts to build strong bonds with the local community and involve them in the implemented activities and actions, such as community building events, training interventions, awareness campaigns. As an NGO, currently implementing funded projects, ACC is providing schools the opportunity to enjoy the participation in multiple training interventions, community building events and programmes that support students and their families, which otherwise schools could not accommodate .

Many underprivileged youth face significant barriers to accessing educational and recreational opportunities that are vital to their personal and professional development. To address this issue, ACC offers a range of cost-free services and programs designed to support the needs of young people who may not have access to these resources elsewhere. Through ACC's programs, children and adolescents have the opportunity to attend English lessons, remedial lessons, and computer lessons, providing them with the academic support they need to succeed in school. In addition, ACC's sports and leisure activities, such as painting and theatre, offer participants the chance to explore their interests and passions outside of the classroom. ACC also offered vocational orientation services to facilitate young people identify potential career paths and explore options for their future. Moreover, cooperation with schools takes the form of developing school projects and designing extra-curricular activities. The level of trust is an important factor for a successful cooperation to be established. ACC, located since 2017 at the heart of the city in an area where people have been challenged for many years by unemployment and risk of exclusion, has managed to build strong connections with the local community.

Regarding the school projects at community level connecting extra-curricular with cross-curricular activities are concerned, ACC at the beginning of each academic year, arranges in person meetings with the directors of schools from the neighbourhood and discuss possibilities for partnering. At that stage, ActionAid is informing through fact sheets and presentations the directors how they could actually cooperate highlighting benefits of extra-curricular activities. When connecting extra-curricular with cross-curricular activities, material becomes more interesting and relevant and students more active and participatory in the process of learning. Students are taking over additional roles which assist them to improve life skills and competences necessary for both their academic progress and their life in general. Usually, the director of each school assigns to an educator the cooperation, who also acts as the coordinator of the action and is the contact person with the ACC.

The educator/coordinator is facilitating the process of communication with the rest of the educators and assessing the needs they have and the cross-curricular themes they wish to work on. Educators study the curriculum and find possible crossover opportunities with other subjects. Furthermore, the educator/coordinator with the support from ACC, organises a meeting with the educators' association, in order the idea and the scope of the intervention to be further explained. ACC identifies extra-curricular activities that are relevant to the cross-curricular theme chosen by the educators and that can be connected to the community. ActionAid has long experience of working with schools, projects developed so far focus on the issues of human rights, active citizenship, diversity and inclusion, youth violence, climate justice and responsible consumption. The methodologies for extra-curricular activities ACC is frequently applying are sports and art based. More specifically, with regard to sports, ActionAid is following the methodology of football3 ([shorturl.at/egFH6](http://shorturl.at/egFH6)) in order to work on adolescents' skills development and on preventing racism and xenophobia. As far as art is concerned, ActionAid is basically implementing theatre methodology and creative writing techniques. Consequently, ACC aligns the activities with the curriculum to ensure that they support the learning goals and objectives. The educators together with the staff of the community centre are designing the format of the project, as well as arranging the logistic and time related details needed. Experts from ACC are collaborating with the educators to create a project for the students. They review the curriculum and identify potential opportunities to connect academic subjects with extracurricular activities. The professionals are working closely, and active cooperation is crucial. Talking with the students and involving them in the designing process is an indicator of a more successful intervention. Additionally, if needed, partnerships with the community are encouraged in order to support the extra-curricular and cross-curricular activities. This can involve working with local organisations or community groups that share an interest in the theme. For example, if the theme is environmental conservation, partner with local environmental groups support the activities. Very frequently and if available, communication takes place with parent associations too in order for their collaboration and engagement to be achieved. The cooperation with the school is continuous so as the school to ensure that the extra-curricular and cross-curricular activities are well-planned. Promoting the project to parents and the rest of the school and inviting the community to participate in the activities is the following step in order for the engagement of all involved stakeholders to be established. The outcome of each project, which in ACC case, is an art experience, usually is being shared with the local community through local events happening in the neighbourhood with the form of street events. After the completion of the project, the evaluation of the



experience is taking place with students providing their feedback regarding the learning outcomes. Finally, an evaluation of the partnership is taking place too, where educators and directors are discussing with the community centre about the results of the action and the possible future modifications of the cooperation.

It is worth mentioning that the process described is indicative and the steps can be modified depending on the implementing organisation, as well as on the national context of each country and the existing legislation regarding cooperating with schools. The steps of this collaborative process are depicted in following scheme (Figure 7):

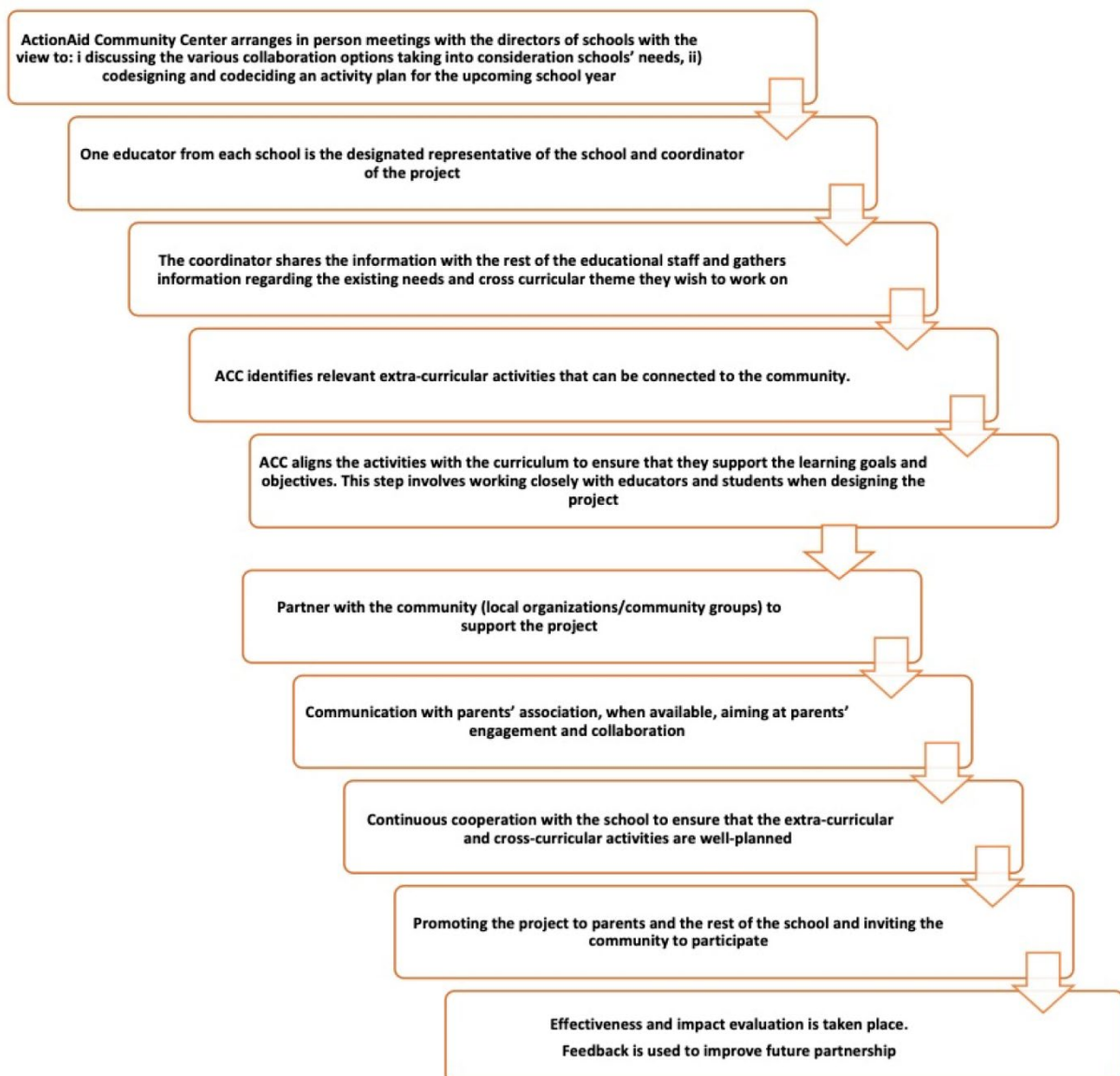


Figure 7 The steps of the collaborative process.

## **B. Hungary: Guidelines for arts-integrated practices in Social Emotional Education according to Rogers Foundation expertise**

Rogers Foundation for Person-Centred Education specialises in several means of strengthening social and emotional skills in children and youth mainly through their educators via training.

Project results developed and implemented in the last 10 years are dealing with achieving resilience through drama and play, preventing early school leaving through emotional education, fighting for inclusion and against bullying, promoting free play in schools and so forth.

To reach our aims we use several methods in our projects. In the following projects several methodologies and frameworks were developed which form a solid basis for our teacher training, and our developed materials can be downloaded and processed individually also.

ARTPAD project aims to support the engagement of children and young people from disadvantaged backgrounds in formal and non-formal education to help prevent early school leaving. In the Artpad project we used drama techniques for engagement with learning and drama and play to build social understanding and behaviour.

We used a number of pedagogical approaches. One of those is Dorothy Heathcote's Mantle of the Expert that offers a dramatic enquiry-based approach to learning. In this approach children and young people are endowed with the expertise. The approach guides learning through ownership and emotional engagement in the drama that unfolds with the participants. ".....the Mantle of the Expert approach places the child at the centre of the learning. The teacher's role is to create the conditions whereby a mantle of leadership, knowledge, competency and understanding grows around the child. This approach assumes a progressive view of learning, responsive to the needs of the child." (Aitken, 2013, p. 35). The ARTPAD trainer guide introduces the user to the method step by step and the ARTPAD best practice guide offers specific exercises based on drama play.

Other approaches, such as Boal's (1979) use of Forum Theatre can engage children and young people, offering opportunities for debate and discussion and for different perspectives and opinions to be explored. It is in the development of the child's position in their social world that play and drama meet; in both experiences the child practices and learns how to behave, respond, survive and succeed in their social world. With each success they build their skills in communication, self-control, self-esteem and flexibility that will support their ability to creatively handle stress,

problem solve, build respect, and develop their competencies and ability to cope within their social worlds and thus build their resilience. With the ability to use a range of approaches to drama, and a clear understanding of how to support children's freely chosen play, children and young people can be supported to learn whilst being given opportunities to develop their resilience in order to adapt and cope with a variety of stress factors.

The EUMOSCHOOL project aimed at spreading a certain methodology that was earlier developed and used in Italy: "Didattica delle Emozioni"© (Didactic of Emotions, DoE), developed from 16 years of experience and investigation into emotional education. According to Danilo Dolci, education is to make possible the discovery of life, and emotions are our necessary tools to discover and appreciate life and all the relations we develop in our lifetime. Taking care of our emotions means to take care of our „human network”, our development, and society at large. This is the reason we need greater involvement from schools, teachers, families, public institutions – to support and enable this education process in its broadest sense. The Didactic of Emotions consists of providing the teachers with some tools and simple strategies to train the students to recognize, experience and manage their emotions. It is a fact that well-being, self-sufficiency and self-confidence are achieved through an effective recognition of one's own inner world. All this can be done at school, without interfering with the teaching programme and without heavy tasks both for the teachers and students. Furthermore, the Didactic of Emotion method is engaging for the students. The methodology was developed by Rosanna Schiralli psychologist, psychotherapist, writer, researcher and Ulisse Mariani psychologist, psychotherapist, writer, researcher in the early 2000's years.

In the EUMOSCHOOL project several specific activities were presented and also an online course for teachers are available on the website: <https://eu-moschool.eu/oer/> The training course is basically a self-study course but during the pandemic we held an 30-hour online teacher training courses to make easier to process the whole curriculum. Parts of the course can be incorporated to the arts-based curriculum to be developed in the ReImagined project.

In the CAPS project free play is in the focus. In this project we developed a handbook and a school curriculum to help introduce whole elementary schools to the theory of free play, which is in fact a very natural and long known, but lately less prioritised way of dealing with school children. Free play is a freely chosen self-directed process that helps children learn about the processes of the real world in a safe environment, where in their play elements of the real world appear. This activity helps develop self-regulation, self-esteem, responsibility, communication, problem solving, conflict resolution and even more skills in children of various ages. With the

support of the CAPS handbook and training materials from time to time we organise teacher-training sessions, where schoolteachers can experience the magic of free play and also receive ideas on how to make it a part of their everyday teaching practice and school life.

Besides free play we also introduced a big variety of board games and held a course on the types of board games. These kinds of games, although differ very much from free play, can also be a part of soft-skills and personal development, as they help children learn self-regulating skills, follow rules, accept not being a winner and learn logical thinking in groups. With the introduction of board games, we have to be very careful though, to use them within bounds and to moderate processes if needed not to frustrate participants.

Different narrative methods are also used tools of Rogers Foundation. We use Folk Tale work method and storytelling of which the first is about listening to a composed tale and through identifying with the heroes of the story the listener can discover new ways of coping. This helps develop self-consciousness and resilience.

A recently learned method in our portfolio is the so-called symbolwork, which was developed by Wilfried Schneider, Austrian psychologist. This method is based on the discovery that symbols transmit information one cannot or does not want to share. Working with symbols is a good way of identifying the current personal attitude towards a selected topic. Furthermore, it helps to identify problems, barriers and fears. As soon as these difficulties have been properly identified, the trainers can begin with the development of possible solutions. Therefore it is important that trainers are aware of the “power of symbols”.

This method can be used for helping decision making, developing self-awareness and the ability of planning and also raising empathy towards group members. One can see that these projects and methods are all aimed at developing social and emotional skills. Using them separately or combined, or tailored to the individuals and groups gives a big opportunity for experts to focus on specific target groups and on specific needs and problems as well. All these project materials and techniques are available and we can incorporate them into our project.

## **C. Italy: Possible interventions in the context**

Despite the increasing recognition of SEE in education in Italy, the approach to SEE remains discretionary, Italian schools are not required to introduce them in their school curricula and so some schools are testing SEE-based activities while others are not. Their inclusion in the school curriculum comes from the most sensitive

schools that recognise that it is essential to engage in the pursuit of objectives that are not exclusively linked to teaching.

In the focus groups conducted, it is evident that the teachers themselves recognise that these skills play an essential role in the growth of each individual, but they are also aware that the Italian context does not currently favour inclusion and that there is no direction towards the strengthening of these skills, even for the teachers themselves.

From the experiences of the Italian CSOs, there are different challenges to connect curricular and extracurricular activities. Unfortunately, the Italian school context isn't ready to implement these types of activities due to the lack of a national legislation from the educational institutions: there is a lack of financial resources and investments, there aren't training programs to train teachers and to involve also the CSOs at the same time. Still today teachers and schools consider non-formal education an extra activity of the curricula and the contribution of the CSOs less important than the traditional learning program. There is an issue about the recognition of the social emotional skills acquired by students with extra-school experiences.

Connected with this situation from the perspective of educational public authorities, the main institutional barriers for promoting social emotional education is the lack of a national legislation and dedicated resources to introduce and promote the SEE into the schools.

It could be a useful foreseen training course on the SEE for teachers and identify a national institutional system for recognizing the non-formal competences acquired by the students in extra-activities schools. A point of attention is also the issues of the sensitive data and privacy of children in relation to the families.

### **i. Art and emotional skills in Italy**

Art is not only a diversion to our daily routine, it is also an effective tool for improving and raising awareness. Art is always inclusive because it is capable of uniting and holding together the object and the subject: think of music, sculpture, poetry, ballet, cinema, painting, art by its very nature does not separate but integrates, even when we are unable to appreciate it or find it not beautiful or do not clearly decipher the message, we are still interacting, we are dialoguing with the object and with ourselves; stimuli produce, whether we want them to or not, a response. This is why art is an opportunity to reflect on ourselves and the world around us.

Art, which has always conveyed aesthetic experiences (not only of beauty), thus finds itself offering a variety of opportunities to experience and develop emotions and feelings also from an educational point of view, a dimension understood

here in an educational function. To educate for beauty, recalls Marco Dallari, is to educate emotional competence and sensitivity, it is to form a 'delicacy of imagination' where the opposite of beauty is not ugliness but cultural coarseness and emotional ignorance (Dallari, 2016). Educating for beauty and thus for art can mean the development of emotional skills and competences where the social and relational dimension also plays an important role.

Art is therefore one of the most immediate means of expressing oneself in a different way to speech, which often causes difficulties for those who are shyer or more fragile. When Oxfam often asks for opinions on a topic in its workshops, it solicits responses by means of images, post-it notes, creations, so that everyone is able to contribute to the discourse, which would be difficult if we asked them to intervene directly with a verbal contribution.

Considering that one of the essential challenges of the new millennium is to increase, in the younger generations, the emotional and social skills necessary to build a bright future in work and personal life, it is considered desirable, in the education of children, to re-evaluate aesthetics, beauty and the multi-sensory experience that characterises all artistic production.

Although the subject of art and emotions has become central especially in recent years, already in the 1960s Bruno Munari, with the motto 'Playing with art', devised a didactic methodology that through multisensory education could stimulate the child's development in all dimensions of individuality: cognitive, emotional, social, physical.

Imitating Munari means learning to recompose in a single sequence, fragmented pieces of what is observed. It is at this point that the child's emotionality, originality and creativity emerge. Munari, with his *modus operandi*, considered art with children as that form of communication and emotional encouragement that is indispensable for initiating them into an understanding of reality: with a simple input of forming simple trees, with simple coloured paper shapes, for example, each child with the right tools will unleash his or her most powerful imagination (Munari, 1968).

Munari's teaching is very important because it reminds us that the relationship between art and emotional competence is established in each of us from a very young age, and if guided and pursued can be extremely helpful in raising stable, self-aware and self-confident individuals.

## ii. Tools and good practices: How Oxfam combines art and emotion in its workshops

There are many tools that can be used to convey one's emotions, but in recent years Oxfam has used the technique of digital storytelling and the autobiographical method in some educational projects.

Autobiographical methodologies. Autobiographical methodologies are educational approaches that refer to writing of oneself or other people's stories as an act of taking care of oneself and knowing the world which can be done for our whole life (Figure 8):



Figure 8 Autobiographical methodologies



There are three tools for autobiography workshops:

### **A. Illustrated books for self-investigation (picture books)**

A well-designed illustrated book can really be a gateway to other worlds. This is why it is a very useful tool to introduce the topic at the beginning of a autobiographical workshop activity. "Telling" in general, if properly performed, transports the listener to another dimension in which he/she plunges without almost realising it. The choice of illustrated books at the beginning of a workshop activity is due to the many capacities of this literary genre: they speak a deep and polysemic language that combines words and images; they show different points of view; their meaning is different for each person according to their experience; they speak to children and adults alike, etc...A further important aspect of illustrated books is their capacity to inspire wonder and curiosity, two emotions that help young people in their learning process. Finally the generosity of the act of reading aloud, in addition to being a gift, also creates an intimate and beneficial relationship. In my personal experience, whoever has benefited from reading aloud becomes in turn a reader, thus creating a virtuous circle of gift and relationship. After the reading, we will place a white billboard on the floor in the middle of the circle. We will ask the students to repeat verbally, and then to write down some phrases, words, or images that the reading has evoked in them.

### **B. Writing and collection Stories**

Writing or collecting stories allow to share something with the group: Telling a stories is important because:

- Highlighting the importance of telling one' s story to take care of oneself and rediscover the past
- Linking one' s narrative to the encounter with the other person: Can our story have an impact on the listener? If so, what kind?
- After reflecting on these goals with the students, try to summarise them in a sentence, such as: We tell our story because our story is important; telling my story means taking care of myself; we tell our story to share it with others.

### **C. Photographic portrait**

The photographic portrait is not just a genre: It is the result of a certain way of looking at another person, searching for expressions and peculiarities that make that



face interesting. Looking at the photographic portrait of a stranger, we start to wonder who that person is, what he/she likes, what his/her feelings were when the picture was taken. We start to get familiar with an imagined intimacy, just as we would with the character in a story.

Thanks to the usual practice of mixing drawing and photography, we can play with portraits by staging ourselves as real characters, and allowing the drawing to help us overcome our inhibitions and suggest new stories. Forget fixed and embarrassed expressions, let's do away with composure (especially the cautious attitude we are forced to adopt nowadays, staying at a safe distance over the last months), let's try our hand at "decomposed" portraits! We will turn into completely new faces, mix up our features, and literally redesign them so that we can play a new role and pose fearlessly in front of our classmates' cameras or cell phones.

Digital storytelling (as the name suggests) is derived from one of the oldest arts in the history of mankind - telling stories. It is based on creating and telling or sharing narrations using not only words, but also modern IT tools and multimedia materials like: graphics, video, audio, animation. Digital storytelling can be considered in two main aspects:

- as a "product" - the multimedia story used to transfer knowledge, values, emotion, attitudes to receiver;
- as a process in which the author, in a way of reflection or self-reflection and creative work builds and provides to recipients a specific tale.

Educational use of storytelling has been very well known since centuries. Even before the invention of writing, people used the stories handed down through the generations for the preservation of heritage and culture of the community. The knowledge accumulated by the community, values that were appreciated and the attitudes that were expected were being transmitted in the same way. For those reasons the storytelling was an integral part of education and socialisation processes.

Even better results come from an application of digital storytelling as a method of learning. It consists in placing pupils in the role of a creator, an author of digital narrative. Such projects are mainly aimed at developing skills such as:

- work planning and organising, time management,
- searching for reliable sources of information and digital content,
- processing and critical analysis of information,
- creative problem solving,

- teamwork,
- reflection and self-reflection in the analysis of own life and the world around,
- handling the digital tools.

It is worth noticing that the use of digital storytelling as a method of teaching and learning involves every sphere of a pupil's processing system: cognitive, affective and psychomotor. This is made possible because the creation of digital tale requires not only the collection and processing of information, but also triggers empathy, stimulates emotions, refers to the values, but also often requires from the author to undertake physical, manual actions (for example: prepare some materials, use a specific tool).

Multicultural, emotional and social education are ideal areas for the practical use of digital storytelling. Method of digital storytelling, as it was mentioned above, allows not only to present certain knowledge, but also fosters training of attitudes and development of eligible social skills.

This happens because a well-constructed story moves emotions, feelings, and refers to universal values. On the other hand, the creation of the digital story is an excellent opportunity for the author to analyse and reflect some specific events from hers or his own life and the surrounding reality. Also to undergo a critical evaluation of certain opinions, judgments regarding other linguistic, cultural, religious circles, with whom she or he meets every day. This form of work greatly encourages teachers and students to discuss issues related to diversity, emotion, acceptance, identity, cultural relativism, stereotypes and prejudices. Digital storytelling allows to present in a suggestive manner the experience of participation in various cultures or linguistic circles. Thanks to the stories that students receive or create, they can easily understand other perspectives and points of view. In a natural manner (as a result of their experience gained in the work) they train and develop the skills of cooperation in different cultural environments, adaptation to changing conditions, responding to diverse cultural and social contexts.

The benefit of the digital nature of the story cannot be forgotten as well. The use of IT tools allows in an affordable and easy way (using the Internet) to reach an unlimited audience for stories. But what is more important from an educational point of view, this makes it possible to work together on a project for students from different countries, who speak different languages and have grown up in different cultures. In consequence of direct contact, they exchange not only their stories, but also the experiences, thoughts, ideas, emotions, feelings.

## References

- Aitken, V. (2013). Dorothy Heathcote's Mantle-of-the-Expert approach to teaching and learning: A brief introduction. In D. Fraser, V. Aitken, & B. Whyte (Eds.), *Connecting curriculum, linking learning* (pp. 34-56). Wellington: New Zealand Council for Educational Research (NZCER).
- ArtesCommunity. (n.d.). E-ARTinED. Artescommunity.eu. <https://artescommunity.eu/e-artined/>
- Arts Integration. (n.d.). *Social-Emotional Learning*. Arts Integration. <https://artsintegration.com/topics/approaches/social-emotional-learning/>
- Boal, A. (1979). *Theatre of the Oppressed*. Pluto Press.
- Bogg, T., & Roberts, B. (2004). Conscientiousness and health-related behaviors: A meta-analysis of the leading behavioral contributors to mortality. *Psychological Bulletin*, 130(6), 887–919. <https://doi.org/10.1037/0033-2909.130.6.887>
- Brackett, M. A., Patti, J., Stern, R., Rivers, S. E., Elbertson, N., Chisholm, C., et al. (2009). A sustainable, skill-based model to building emotionally literate schools. In R. Thompson, M. Hughes, & J. B. Terrell (Eds.), *Handbook of developing emotional and social intelligence: Best practices, case studies, and tools* (pp. 329–358). Wiley.
- Brown, B. [TED]. (2010). *The power of vulnerability* [Video]. YouTube. <https://www.youtube.com/watch?v=J6TIBaRH8dY>
- Cacciatore, R. (2008). *Steps for Aggression. Teaching material for the schools*. Finnish National Board of Education and the Family Federation.
- Cantor, P., Osher, D., Berg, J., Steyer, L., & Rose, T. (2019). Malleability, plasticity, and individuality: How children learn and develop in context. *Applied Developmental Science*, 0(0), 1–31. <https://doi.org/10.1080/10888691.2017.1398649>
- Cefai, C., Bartolo P. A., Cavioni, V., & Downes, P. (2018). *Strengthening social and emotional education as a core curricular area across the EU, A review of the international evidence. (NESET II report)*. Publications Office.
- Clarke, A. M., Morreale, S., Field, C. A., Hussein, Y., & Barry, M. M. (2015). *What works in enhancing social and emotional skills development during childhood and adolescence? A review of the evidence on the effectiveness of school-based and out-of-school programmes in the UK. A report produced by the WHO Collaborating Centre for Health Promotion Research*. National University of Ireland Galway.

- Collaborative for Academic, Social and Emotional Learning [CASEL]. (2020, October 1). *CASEL'S SEL framework: What are the core competence areas and where are they promoted?*. <https://casel.org/casel-sel-framework-11-2020/>
- Collaborative for Academic, Social, and Emotional Learning [CASEL]. (2003, March 1). *Safe and sound: An educational leader's guide to evidence-based social and emotional learning (SEL) programs*. <https://casel.org/safe-and-sound-guide-to-sel-programs/>
- Community Planning Toolkit. (n.d.). *Community Planning*. <https://www.communityplanningtoolkit.org/>
- Csendes, É. (1998). *Életvezetési ismeretek és készségek*. Műszaki könyvkiadó.
- Dallari, M. (2016). *A scuola con afrodite. Esperienze della bellezza*. In corso di pubblicazione.
- Danner, D., Lechner, C., & Rammstedt, B. (2020). A cross-national perspective on the associations of grit with career success. *Compare: A Journal of Comparative and International Education*, 50(2), 185-201. <https://doi.org/10.1080/03057925.2019.1617110>
- De Dreu, C. K. W., & Nauta, A. (2009). Self-interest and other-orientation in organizational behavior: Implications for job performance, prosocial behavior, and personal initiative. *Journal of Applied Psychology*, 94(4), 913–926. <http://dx.doi.org/10.1037/a0014494>
- DeMoss, K., & Morris, E. W. (2002). How arts integration supports student learning: Students shed light on the connections. *The Journal of the Learning Sciences*, 11(2-3), 389-425.
- Durlak, J. A., Weissberg, R. P., Dymnicki, A. B., Taylor, R. D., & Schellinger, K. B. (2011). The impact of enhancing students' social and emotional learning: A meta-analysis of school-based universal interventions. *Child Development*, 82(1), 405–432. <https://doi.org/10.1111/j.1467-8624.2010.01564.x>
- Eisenberg, N. (1986). *Altruistic emotion, cognition, and behavior*. Psychology Press
- Eisenberg, N., Fabes, R. A., Murphy, B., Maszk, P., Smith, M., Karbon, M., & Richard, A. (1995). The role of emotionality and regulation in children's social functioning : A longitudinal study. *Child Development*, 66(5), 1360–1384. <https://doi.org/10.2307/1131652>
- Elmore, S. (2020, September 29). *What is Eurythmy? Waldorf School at Moraine Farm*. <https://blog.waldorfmoraine.org/2020/09/what-is-eurythmy/>
- Engzell, P., Frey, A., & Verhagen, M. D. (2020, October 29). *Learning Loss Due to School Closures During the COVID-19 Pandemic*. [Preprint]. SocArXiv. <https://doi.org/10.31235/osf.io/ve4z7>

- Epstein, J. L., & Sanders, M. G. (1998). What we learn from international studies of school-family-community partnerships. *Childhood Education*, 74(6), 392-394.
- European Commission (2019). *Key competences for lifelong learning*. Directorate-General for Education, Youth, Sport and Culture, Publications Office, <https://data.europa.eu/doi/10.2766/569540>
- Farrington, C., Maurer, J., McBride, M. R., Nagaoka, J., Puller, J., Shewfelt, S., Weiss, E., & Wright, L. (2019). *Arts Education and Social-Emotional Learning Outcomes Among K-12 Students*. UChicago Consortium on School Research. <https://consortium.uchicago.edu/publications/arts-education-and-social-emotional-learning-outcomes>
- Fenyvesi, K., Park, H. G., Choi, T., Song, K., & Ahn, S. (2016). Modelling Environmental Problem-Solving Through STEAM Activities: 4Dframe's Warka Water Workshop. In Bridges Conference Proceedings. Tessellations Publishing.
- Fenyvesi, K., Brownell, C. S., Sinnemäki, J., & Lavicza, Z. (2021). Activating creativity by emphasising health and wellbeing: a holistic pedagogical practice from Finland. In *Sculpting New Creativities in Primary Education* (pp. 123-145). Routledge.
- Finnish Advisory Board on Research Integrity. (2012). *Responsible conduct of research and procedures for handling allegations of misconduct in Finland*. [http://www.tenk.fi/sites/tenk.fi/files/HTK\\_ohje\\_2012.pdf](http://www.tenk.fi/sites/tenk.fi/files/HTK_ohje_2012.pdf).
- Finnish National Agency for Education. (2014). *Perusopetuksen opetussuunnitelman perusteet 2014*. <https://www.oph.fi/fi/koulutus-ja-tutkinnot/perusopetuksen-opetussuunnitelman-perusteet>
- Frey, K. S., Hirschstein, M. K., & Guzzo, B. A. (2000). Second step: Preventing aggression by promoting social competence. *Journal of Emotional and Behavioral Disorders*, 8(2), 102-112. <https://doi.org/10.1177/106342660000800206>
- Gnambs, T. (2017). Human capital and reemployment success: the role of cognitive abilities and personality. *Journal of Intelligence*, 5(1), 9. <https://doi.org/10.3390/jintelligence5010009>
- Goodwin, A. K. B., Roberson, A. J., Watson, A., Chen, G.L., Long, A. C. J. (2023). The Impact of COVID-19, Mental Health Distress, and School-Based Sociocultural Protective Factors among Elementary-Aged Children and their Caregivers. *School Psychology International*, 44(2), 154-71. <https://doi.org/10.1177/01430343221128192>
- Gotlieb, R., Hickey-Moody, A., Güroglu, B., Burnard, P., Horn, C., Willcox, M., ... & Zhou, J. (2022). The social and emotional foundations of learning. In A. K. Duraiappah, N. M. V. Atteveldt, G. Borst, S. Bugden, O. Ergas, T. Gilead, L. Gupta, J. Mercier, K. Pugh, S. N.C., & V. E. A. (eds.), *Reimagining Education:*

- The International Science and Evidence based Education Assessment.  
*UNESCO MGIEP*. <https://doi.org/10.56383/YRHY1735>
- Grant, A. M., & Berry, J. W. (2011). The necessity of others is the mother of invention: Intrinsic and prosocial motivations, perspective taking, and creativity. *Academy of Management Journal*, 54(1), 73–96.  
<https://doi.org/10.5465/AMJ.2011.59215085>
- Greenberg, M. T., Weissberg, R. P., O'Brien, M. U., Zins, J. E., Fredericks, L., Resnik, H., & Elias, M. J. (2003). Enhancing school-based prevention and youth development through coordinated social, emotional, and academic learning. *American Psychologist*, 58(6/7), 466–474. <https://doi.org/10.1037/0003-066X.58.6-7.466>
- Gross, J. J. (1998). Antecedent and response focused emotion regulation: Divergent consequences for experience, expression, and physiology. *Journal of Personality and Social Psychology*, 74(1), 224–237.  
<https://doi.org/10.1037//0022-3514.74.1.224>
- Haapsamo, H., Ebeling, H., Soini, H., Joskitt, L., Larinen, K., Penninkilampi-Kerola, V., Carter, A., & Moilanen, I. (2009). Screening infants with social and emotional problems: A pilot study on the brief infant toddler social and emotional assessment (Bitsea) in northern Finland. *International Journal of Circumpolar Health*, 68(4), 386–393. <https://doi.org/10.3402/ijch.v68i4.17365>
- Henderson, A. T., Mapp, K. L., Johnson, V. R., & Davies, D. (2007). *Beyond the bake sale: The essential guide to family-school partnerships*. The New Press.
- Hoagwood, K. E., Olin, S. S., Kerker, B. D., Kratochwill, T. R., Crowe, M., & Saka, N. (2007). Empirically based school interventions target at academic and mental health functioning. *Journal of Emotional and Behavioral Disorders*, 15(5), 66–94. <https://doi.org/10.1177/10634266070150020301>
- IMPSchool. (2021). Παρουσίαση Βιβλίου “Η Ελλάδα και η Παγκόσμια Οικονομία 1940-1950” του καθηγητή Γεωργίου Καλτσάς. <https://impschool.gr/deltio-site/?p=743>
- Jennings, P. A., & Greenberg, M. T. (2009). The prosocial classroom: Teacher social and emotional competence in relation to student and classroom outcomes. *Review of Educational Research*, 79(1), 491–525.  
<https://doi.org/10.3102/0034654308325693>
- Jutila, U. M. (2021) *Do Your Best! Self-assessment of Skills, A-B-C*. Otava.
- Kmaked. (n.d.). Δελτία Τύπου European. Kmaked.pde.sch.gr.  
<https://kmaked.pde.sch.gr/site/index.php/european/deltia-typou-european?start=42>



- Kirvesniemi, T., Poikolainen, J., & Honkanen, K. (2019). The Finnish day-care centre as an environment for learning social-emotional well-being. *Journal of Early Childhood Education Research*, 8(1), 26-46.
- Koivula, M., Laakso, M.-L., Viitala, R., Neitola, M., Hess, M., & Scheithauer, H. (2020). Adaptation and implementation of the German social-emotional learning programme Papilio in Finland: A pilot study. *International Journal of Psychology*, 55(S1), 60-69. <https://doi.org/10.1002/ijop.12615>
- Kokkonen, M. (2011). Multi-Level Promotion of Social and Emotional Well-Being in Finland. In F. M. Botin Report, *Social and emotional education. An international analysis* (pp. 105-141). Fundación Marcelino Botín Press.
- Maccarini, A.M. (2021). *L'educazione socio-emotiva. Character skills, attori e processi nella scuola primaria* [Socio-emotional education. Character skills, actors, and processes in primary school]. Il Mulino.
- Merikanto, M. - Rautio, H.-K. (2020) *Moomin Maths & Emotional Skills 1, 2, 3*. Otava.
- Mesterházy, M. (2014). *Sokszínű pedagógiai kultúra*. (pp. 468-474). ISBN 978-80-89691-05-0
- MIUR - Ministero dell'Istruzione, dell'Università e della Ricerca. (2012). *Indicazioni nazionali per il curricolo della scuola dell'infanzia e del primo ciclo d'istruzione* [National Guidelines for the Curriculum of Early Childhood and Primary Education]. Roma.
- MIUR - Ministero dell'Istruzione, dell'Università e della Ricerca. (2015). *Linee di orientamento per azioni di prevenzione e di contrasto a bullismo e al cyberbullismo* [Guidelines for prevention and contrast actions against bullying and cyberbullying]. Roma.
- Munari, B. (1968). *Design e comunicazione visiva: contributo ad una metodologia didattica*. Laterza, Bari.
- Määttä, S., Koivula, M., Huttunen, K., Paananen, M., Närhi, V., Savolainen, H., & Laakso, M.-L. (2017). *Lasten sosioemotionaalisten taitojen tukeminen varhaiskasvatuksessa* [Supporting children's social-emotional skills in early childhood education]. Helsinki, Finland: Finnish National Agency for Education. [http://oph.fi/julkaisut/2017/lasten\\_sosioemotionaalisten\\_taitojen\\_tukeminen\\_varhaiskasvatuksessa](http://oph.fi/julkaisut/2017/lasten_sosioemotionaalisten_taitojen_tukeminen_varhaiskasvatuksessa)
- Nurunnabi M, Almusharraf N, Aldeghaither D. (2020). Mental health and well-being during the COVID-19 pandemic in higher education: Evidence from G20 countries. *Journal of Public Health*. 2020(9)(Suppl 1). <https://doi.org/10.4081%2Fjphr.2020.2010>

- OECD – Organisation for Economic Co-operation and Development. (2015). *Skills for progress: The power of social and emotional skills*. OECD Publishing. <https://doi.org/10.1787/9789264226159-en>
- OECD – Organisation for Economic Co-operation and Development. (2022). "Survey on Social and Emotional Skills (SSES): Helsinki (Finland)", in *Beyond Academic Learning: First Results from the Survey of Social and Emotional Skills*. OECD Publishing, Paris, <https://doi.org/10.1787/a0642101-en>.  
<https://www.oecd.org/education/cei/social-emotional-skills-study/sses-helsinki-report.pdf>
- OECD. (n.d.). *About the social and emotional skills study*. <https://www.oecd.org/education/cei/social-emotional-skills-study/about/>
- Parker, S. K. & Axtell, C. M. (2001). Seeing another viewpoint: Antecedents and outcomes of employee perspective taking. *Journal of Applied Psychology*, 44(3), 1085–1100. <https://doi.org/10.2307/3069390>
- Patera, S. (2019). Life skills, non-cognitive skills, socio-emotional skills, soft skills, transversal skills: Come orientarsi? Un'analisi dei principali documenti prodotti dalle organizzazioni internazionali. *Scuola democratica*, 10(1), 195-208. 10.12828/93401
- Payton, J., Weissberg, R. P., Durlak, J. A., Dymnicki, A. B., Taylor, R. D., Schellinger, K. B., et al. (2008). *The positive impact of social and emotional learning for kindergarten to eighth-grade students: Findings from three scientific reviews*. Chicago, IL: Collaborative for Academic, Social, and Emotional Learning. <https://files.eric.ed.gov/fulltext/ED505370.pdf>
- PBS LearningMedia. (n.d.). *Social-Emotional Learning & the Arts for Every Classroom*. PBS LearningMedia. <https://www.pbslearningmedia.org/collection/social-emotional-learning-the-arts-for-every-classroom/>
- Peltonen, A., Kullberg-Piilola, T. (2005). *Tunnemuksu*. Helsinki: Lastenkeskus.
- Peterson, E. (2022). *Encouraging Social and Emotional Learning Through the Arts*. *Edutopia*. <https://www.edutopia.org/article/encouraging-social-and-emotional-learning-through-arts>
- Poropat, A. E. (2009). A meta-analysis of the five-factor model of personality and academic performance. *Psychological Bulletin*, 135(2), 322–338. <https://doi.org/10.1037/a0014996>
- Rammstedt, B., Danner, D., & Lechner, C. M. (2017). Personality, competencies, and life outcomes: Results from the German PIAAC longitudinal study. *Large-Scale Assessments in Education*, 5(1), 1-19. <https://doi.org/10.1186/s40536-017-0035-9>



- Sage, A., & Kindermann, T. A. (2013). *Peer networks, behavior contingencies, and children's engagement in the classroom*. *Merrill-Palmer Quarterly*, 45(1), 143–171.
- Salmela-Aro, K., & Upadyaya, K. (2020). School engagement and school burnout profiles during high school – The role of socio-emotional skills. *European Journal of Developmental Psychology*, 17(6), 943-964, <https://doi.org/10.1080/17405629.2020.1785860>
- Salmivalli, C., Garandeau, C., & Veenstra, R. (2012). KiVa Anti-Bullying Program: Implications for School Adjustment. In G. Ladd, A. Ryan, *Peer relationships and adjustment at school* (pp. 279-307). Charlotte, NC: Information Age Publishing.
- School Education Gateway. (2019). *Poll on Arts for Learning*. School Education Gateway. <https://www.schooleducationgateway.eu/el/pub/viewpoints/surveys/poll-on-arts-for-learning.htm>
- Sotiropoulou-Zorbala, M. (2019). *Incorporating the arts in education*. Nomiki Bibliothiki.
- Spengler, M., Brunner, M., Damian, R. I., Lüdtke, O., Martin, R., & Roberts, B. W. (2015). Student characteristics and behaviors at age 12 predict occupational success 40 years later over and above childhood IQ and parental socioeconomic status. *Developmental psychology*, 51(9), 1329–1340. <https://doi.org/10.1037/dev0000025>
- Talvio, M., Lonka, K. (2013). International Variation in Perceiving Goals of a Youth Development Programme (Lions Quest). *European Journal of Social & Behavioural Sciences*, 6(3). <http://dx.doi.org/10.15405/ejsbs.82>
- The Art of Education. (n.d.). *Social-Emotional Learning in the Art Room*. The Art of Education. <https://theartofeducation.edu/sel/>
- The Inspired Classroom. (n.d.). *The Inspired Classroom*. <https://theinspiredclassroom.com/>
- The Metropolitan Museum of Art. (2022). *Social and Emotional Learning Through Art - Lessons for the Classroom* [PDF file]. The Metropolitan Museum of Art. New York. [https://www.metmuseum.org/-/media/files/learn/for-educators/learning-resources/edu4108\\_nyct-lesson-plans\\_full\\_011422\\_final.pdf?sc\\_lang=en&hash=B9E0EF50DDE1E8D1D6EFBFE6101A2C73](https://www.metmuseum.org/-/media/files/learn/for-educators/learning-resources/edu4108_nyct-lesson-plans_full_011422_final.pdf?sc_lang=en&hash=B9E0EF50DDE1E8D1D6EFBFE6101A2C73)
- Torrente, C., Rivers, S. E., & Brackett, M. A. (2016). Teaching emotional intelligence in schools: an evidence-based approach. *Psychosocial skills and school systems in the 21st century: Theory, research, and practice* (pp. 325-346) Springer International Publishing/Springer Nature.

- Triollet, R., Mccafferty, E.J., Alvarez Martinez, A.F., Tóth, B., Bellan, E. and Al Khudhairy, D. (2020). *JRC Annual Report 2019*. Publications Office of the European Union. 10.2760/896128, JRC119146
- U.S. Department of Health and Human Services. (1999). *Mental health: A report of the surgeon general*. Washington, DC: National Institutes of Health, National Institute of Mental Health.
- Veugelers, R. et al. (2015). The impact of Horizon 2020 on innovation in Europe. *Intereconomics*. 50(1)(1), 4-30. <https://doi.org/10.1007/s10272-015-0521-7>
- Williford, A., Boulton, A., Noland, B., Karna, A., Little, T., & Salmivalli, C. (2012). Effects of the KiVa antibullying program on adolescents' depression, anxiety, and perception of peers. *Journal of Abnormal Child Psychology*, 40(2), 289-300. <https://doi.org/10.1007/s10802-011-9551-1>
- Yoder, N. (2014). *Self-assessing educator social and emotional competencies and instruction*. American Institute for Research.
- Zhou, M., & Ee, J. (2012). Development and validation of the social emotional competence questionnaire (SECQ). *International Journal of Emotional Education*, 18(3), 1-23. [www.enseceurope.org/journal](http://www.enseceurope.org/journal)
- Zins, J. E., & Elias, M. J. (2007). Social and emotional learning: Promoting the development of all students. *Journal of Educational and Psychological Consultation*, 17(2-3), 233-255. <https://doi.org/10.1080/10474410701413152>
- Zsolnai, A. (2012). A szociális készségek fejlesztésének nemzetközi és hazai gyakorlata. *Iskolakultúra*, 22(9), 12-23. <https://ojs.bibl.u-szeged.hu/index.php/iskolakultura/article/view/21302>
- Zsolnai, A., & Konta, I. (2002). A szociális készségek játékos fejlesztése az iskolában. Nemzeti könyvkiadó.



UNIVERSITY OF JYVÄSKYLÄ

FINNISH INSTITUTE FOR  
EDUCATIONAL RESEARCH